

THE MUSICAL TIMES

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Luton, "Hymn of Praise"; 25, Chesterfield, "Messiah." JAN. 1, 1901,
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FIVE Extra Supplements are presented gratis with this number. (1) A Portrait of Sir Arthur Sullivan, from a Photograph by Alfred Ellis and Walery, Baker Street; (2) A Portrait of Thomas Attwood, reproduced from the original oil painting in the Royal College of Music, by kind permission of the Director, Sir Hubert Parry; (3) two examples of Attwood's harmony exercises worked during his pupilage with Mozart, reproduced from the originals in the possession of Sir Frederick Bridge; (4) an Anthem for Christmas and Epiphany-tide, 'Crown Him the Virgin's Son,' composed by Mr. Bertram Luard Selby, organist of Rochester Cathedral; and (5) a Funeral Hymn, 'We are but strangers here,' composed by Arthur Sullivan.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1900.

ARTHUR SULLIVAN.

THE first footfall of death strikes within us a chord of sorrow for the loss of one who has been summoned by the inevitable Visitor. We involuntarily exclaim—especially if he has been a benefactor of the race—'Ah! what a loss it will be!' This is very true and perfectly natural. But as every cloud has its silver lining, so the death of a great man should prompt a joyous note of thanksgiving for the work he has been able to accomplish while he was permitted to draw the breath of life: for his personality, his gifts, it may be his genius. So must such a note be sounded—clear and strong—in recording the loss which our art has sustained in the removal of that great master of English music, Arthur Sullivan. His health had long been precarious, and on the morning of the 22nd ult., at his residence in Victoria Street, he entered upon his last long sleep.

Arthur Seymour Sullivan was born in London, May 13, 1842. His father, an Irishman, was bandmaster at the Royal Military College, Sandhurst, and subsequently a professor of the clarinet at Kneller Hall. His mother claimed descent from an ancient Italian family. The boy was reared in an atmosphere of music. At an early age he greatly longed to become a chorister. His father demurred, till one day Arthur pathetically exclaimed: 'Father, Purcell was a Chapel Royal boy.' Father and son sought the advice of Sir George Smart, who gave

them the address of the Rev. Thomas Helmore, Master of the Children of the Chapel Royal. But it was an old address and the house was shut up. That seemed to settle the matter in the mind of Mr. Sullivan, but not so in that of his son. 'They must have eaten while here,' said Master Arthur, 'let us ask at the butcher's shop.' The butcher gave the new address of the Master, with the result that when he heard the boy sing 'With verdure clad' (accompanied by himself) he at once accepted him as one of the children, and two days later—on Maundy Thursday, 1854—he took part in the service by singing the solo in Nares's anthem 'Blessed is he that considereth the poor and needy.' 'His voice was very sweet,' records Helmore, 'and his style of singing far more sympathetic than that of most boys.' During his choristership Sullivan wrote several anthems, one of which was sung at a Chapel Royal service, and so pleased the Dean (also Bishop of London) that he sent for the youthful composer to come into the vestry, and rewarded him with a pat on his curly black head to the accompaniment of half-a-sovereign. His earliest published composition—a song, entitled 'O Israel'—was issued by Messrs. Novello in 1855. One of the friends of his boyhood was little Johnnie Stainer, a chorister of St. Paul's Cathedral. The two lads, when off duty, were wont to delight in penny trips taken together on Thames steamboats, their enjoyment of those water excursions being considerably enhanced by a copious consumption of nuts and oranges.

The great event in Sullivan's early life came to him in 1856. He was then fourteen, and, in competition with nineteen others, he succeeded in obtaining the Mendelssohn Scholarship, then recently established. He had a foeman worthy of his steel in Joseph Barnby—in fact, the two boys ran a neck and neck race, and the result was a tie! In the final heat, however, Sullivan became victorious, and thus carried off this important musical prize. While still holding his choristership he entered the Royal Academy of Music. His professors at Tenterden Street were Sterndale Bennett and Mr. Arthur O'Leary for the pianoforte, and John Goss for harmony. A MS. composition by him—a duet and chorus setting of 'It was a lover and his lass'—was performed at an Academy concert in July, 1857, and an Overture in July, 1858. The latter was praised by the leading musical journal of the day for its cleverness 'and an independent way of thinking, which in one so young as the Mendelssohn Scholar looks well.'

In the autumn of 1858, under the terms of the Scholarship, he went to Leipzig and entered the Conservatorium, where he studied under Hauptmann, Julius Rietz, Moscheles, and Plaidy. Among his fellow-students at Leipzig were Walter Bache, John Francis Barnett, Carl Rosa, and Franklin Taylor. Sullivan and Franklin Taylor were members of a Christy Minstrel Troupe. Sullivan had such a shock of curly hair that a nigger wig was quite in the nature of a superfluity. Mr. Franklin Taylor lent Sullivan a copy of Shakespeare's 'Tempest,' which was put to a good use when the young Mendelssohn Scholar composed his delightful music to that delightful play—some of the best music he ever composed. The 'Tempest' music was his *exit opus* from the Conservatorium. He brought it with him to England on his return, when it was played at the Crystal Palace on April 5, 1862, and repeated on the following Saturday. Charles Dickens was amongst the audience on the former occasion, and shaking the young composer by the hand, said: 'I don't profess to know anything about music, but I do know that I have listened to a very beautiful work.' Dickens was not very far wrong, and the work caused a great sensation in musical circles.

Although the 'Tempest' music at once stamped its composer as a man of mark, it did not supply him with bread and butter. In fact, Sullivan, like many other young musicians, had plenty of brains but not over-much money. He had to go through the mill of teaching, as the following advertisement from the *Musical World* of May 11, 1861, duly records:—

MR. ARTHUR S. SULLIVAN begs to inform his friends that he has returned from Germany.

All communications respecting Pupils, etc., to be addressed to his Residence, 3, Ponsonby Street, Pimlico, S.W.

He also held two organ appointments, first at St. Michael's, Chester Square, in 1867, and afterwards at St. Peter's, Cranley Gardens. To this church period belong his anthems, which have become so widely popular. Doubtless through the influence of his friend, Sir George Grove—Sullivan was one of 'Grove's young men'—he became a professor of the 'pianoforte and ballad singing' at the Crystal Palace School of Art, and, later on, in the spring of 1870, he gave, at the South Kensington Museum, a course of twelve lectures (illustrated by part-singing) on the 'Theory and practice of music' in connection with 'Instruction in science and art for women.' While thus doing the work which

is the daily routine of a rank and file professional man, Sullivan was not idle with his pen. His first great success as a song-writer was his setting of 'Orpheus with his Lute,' which he sold for five pounds! The extraordinary popularity of his setting of 'The Lost Chord' is known and read of all men. Later on came a part-song of equal popularity, his setting of 'Oh! hush thee, my babe,' first sung at one of Henry Leslie's concerts, and by his choir, on February 13, 1868.

More serious work, however, claimed his attention. His first Festival appearance was at Birmingham in 1864, when a cantata, entitled 'Kenilworth'—the libretto by his early friend and encourager, H. F. Chorley, of the *Athenæum*—was produced. Then came his Symphony in E (Crystal Palace, March, 1866) and the 'In Memoriam' Overture, on the death of his father (Norwich Festival, 1866). 'The Prodigal Son' (with Sims Reeves in the title part) was first heard at the Worcester Festival of 1869, and the 'Light of the World' at Birmingham in 1873. To complete the list of his serious works on a large scale, there must be added the Festival Te Deum, composed to celebrate the recovery of the Prince of Wales, and performed at the Crystal Palace, in 1872; the 'Martyr of Antioch' (Leeds Festival, 1880) and his masterly setting of Longfellow's 'Golden Legend' (Leeds, 1886), and the grand opera of 'Ivanhoe' (1891).

It is now time to refer to that remarkable series of comic operas that have made the name of Arthur Sullivan so famous. This species of production was hit upon in the oddest way. The death of a *Punch* artist, and the pecuniary straits of his widow and family, were the cause of a 'benefit' for which Mr. F. C. Burnand and Sullivan promised to collaborate in a musical piece. Time passed, till within a week of the performance it occurred to the collaborators, as they were walking to church one Sunday, that they had collaborated nothing. 'Let us,' suddenly said the author of 'Happy Thoughts,' 'set "Box and Cox" to music.' 'Book it,' said Sullivan; and in seven days the work was written, learned, rehearsed, and performed by George Du Maurier, Harold Power, and Arthur Cecil, at Moray Lodge, Kensington (Mr. Arthur Lewis's), on April 27, 1867. Transferred to the German Reed entertainments, 'Cox and Box' ran for five hundred nights. In this connection, although somewhat in the nature of a digression, we are able to quote from a letter written by Sullivan to a friendly critic on some 'gths' she had discovered in one of

his compositions. He wrote on February 14, 1871, as follows:—

With pleasure I enclose the little bit of the 'Lullaby' * as a tribute of respect to one who has every right to claim it from a young musician. With regard to the phrase you quote, I am of opinion that it is one of those cases in which a rule must be broken for the sake of the effect gained, for after all, rules in music are but the means to an end, not the end itself; and although I should be the last to transgress wantonly (indeed, I am sometimes taunted with being too much of a purist), yet a slavish adherence to a rule is not less open to stricture, than a reckless disregard of it.

The melody and bass are each moving independently in a sort of fixed progression; if 5ths turn up it doesn't matter, so long as there is no offence to the ear, and I confess that the phrase you quote doesn't hurt me.

Yours very truly,

ARTHUR S. SULLIVAN.

* Hush-a-bye, bacon, on the coal top,
Till I awaken, there you must stop.—(Cox and Box.)

The vein thus opened in this casual way proved to be a veritable Klondyke to Sullivan, especially when he joined Mr. W. S. Gilbert in that remarkable partnership which resulted in 'Trial by Jury,' 'H.M.S. Pinafore,' and others equally popular. Here is a list of Sullivan's dramatic works:—

'Cox and Box' and 'The Contrabandista' (1867), afterwards enlarged as 'The Chieftain' (1894); 'Thespis' (1871); 'Trial by Jury' and 'The Zoo' (1875); 'The Sorcerer' (1877); 'H.M.S. Pinafore' (1878); 'Pirates of Penzance' (1880); 'Patience' (1881); 'Iolanthe' (1882); 'Princess Ida' (1884); 'The Mikado' (1885); 'Ruddigore' (1887); 'The Yeomen of the Guard' (1888); 'Gondoliers' (1889); 'Ivanhoe' (1891); 'Haddon Hall' (1892); 'Utopia' (1893); 'The Grand Duke' (1896); 'The Beauty Stone' (1898); and 'The Rose of Persia' (1899).

His other important works are:—

INCIDENTAL MUSIC.

'The Tempest' (1862); 'Merchant of Venice' (1873); 'Merry Wives of Windsor' (1874); 'Henry VIII.' (1878); 'The Foresters' (1892); and 'King Arthur' (1894).

ORATORIOS, CANTATAS, AND OTHER ORCHESTRAL WORKS.

Procession March (1863); Princess of Wales March (1863); 'Kenilworth' Cantata (1864); 'L'Île Enchantée' Ballet (1864); 'The Sapphire Necklace' Overture (1864); Symphony in E (1866); Concertino for Violoncello (1866); 'In Memoriam' Overture (1866); Overtures, 'Marmion' (1867) and 'Di Ballo' (1870); 'The Prodigal Son' (1869); 'On Shore and Sea' (1871); 'Festival Te Deum' (1872); 'The Light of the World' (1873); 'The Martyr of Antioch' (1880); 'The Golden Legend' (1886); 'Exhibition Ode' (1886); 'Imperial Institute Ode' (1887); 'Imperial March' (1893); and 'Victoria' Ballet (1897).

The appointments held by Sir Arthur Sullivan were as numerous as they were important. He conducted the Glasgow Choral Union concerts, 1875-77, the Leeds Musical Festivals, in succession to Costa, from 1880 to the present time, and the Philharmonic Society, 1885-87. He was for some time Professor of Composition at his *alma mater*, the Royal Academy of Music, of which he was a Fellow; and Principal of

the National Training School for Music, 1876-81. The honours that fell to him included the degrees of Doctor in Music, *honoris causâ*, by the Universities of Cambridge (1876) and Oxford (1879); Chevalier, Legion of Honour, France, 1878; there were bestowed upon him the Order of the Medjidieh, by the Sultan of Turkey, 1888; the Order of Saxe-Coburg and Gotha, and he was a Member of the Royal Victoria Order. On May 22, 1883, he received the honour of Knighthood at the hands of Her Majesty the Queen.

It may be asserted, without fear of contradiction, that Sullivan was a most successful composer. One of the chief secrets of his success was his great and natural gift of melody. But in connection with his wonderful creative faculty, we cannot do better than quote the words of his friend the late Sir George Grove:

'Form and symmetry he seems to possess by instinct; rhythm and melody clothe everything he touches; the music shows not only sympathetic genius, but sense, judgment, proportion, and a complete absence of pedantry and pretension; while the orchestration is distinguished by a happy and original beauty hardly surpassed by the greatest masters.'

The last words may be devoted to his church music, in which, as in his many songs and part-songs, his early upbringing in the school of English church music was of the greatest value to him in after years. His anthems are characterised by pure melody and dignified harmony. The same may be said, even in a more marked degree, of his hymn-tunes, which are sung by worshippers of all denominations wherever the English language is spoken. Of these, perhaps, the most popular is his fine martial setting of 'Onward, Christian Soldiers.' And this recalls an anecdote related to the present writer by an American clergyman, who was a fellow passenger with the composer on an Atlantic liner during a voyage to America. It was a Sunday evening in mid-ocean. Hymn-singing was going on in the drawing-room, when someone remarked, 'Let us have "Onward, Christian Soldiers!"' The composer was asked to accompany the tune on the pianoforte. He shyly responded to the invitation. Like a young lady, he was led to the instrument and heartily entered into the spirit of that quiet hour of sacred song on the great waters of the rolling Atlantic.

Now Arthur Sullivan has left the storm-tossed sea of this life, and has passed that bourn from which no traveller returns.

THOMAS ATTWOOD.

(1765—1838.)

THE only English pupil of Mozart, and the composer of one of the most devotional anthems in the English Church service, are the primary claims of Thomas Attwood for admittance into the portrait gallery of *THE MUSICAL TIMES*. But are there not other considerations that justify a biographical sketch of this worthy old musician? We shall see.

Thomas Attwood was born in London, November 23, 1765, and baptized in the Church of St. Martin's-in-the-Fields. His father, also named Thomas Attwood, seems originally to have been a coal merchant. The records of the Royal Society of Musicians—of which he became a Member in 1782—state, however, that Thomas Attwood (Senior) 'performs on the tenor and horn at several private concerts, is one of his Majesty's Band of Musicians and Page to his Royal Highness the Prince of Wales, a very sober, discreet man, and not likely to become chargeable to this Society, and has practised music more than seven years.' Like so many distinguished church musicians, Thomas Attwood, the younger, who forms the subject of this sketch, became one of the Children of the Chapel Royal at the age of nine. He therefore received his early musical education under Dr. James Nares and Dr. Edmund Ayrton, the two Masters of the Children during young Attwood's choristership. At about the age of eighteen Attwood performed on the harpsichord at Buckingham House (now Buckingham Palace), when the Prince of Wales, afterwards King George IV., fortunately happened to be present. The Prince was so struck by the talent exhibited by the youth on that occasion that he offered to send the ex-chorister to Italy in order further to pursue his musical studies. The offer was gladly accepted, and for this purpose his Royal Highness assigned to Attwood a sum of money from his private purse.

A PUPIL OF MOZART'S.

In 1783 Attwood left London for Naples. He studied first under Fillipo Cinque, and afterwards received instruction, 'of a more valuable kind,' from Gaetano Latilla, a composer of eminence in his day. But, in the excellent words of Attwood's first biographer, 'perceiving the decline of the Italian School, and foreseeing the ascendancy of that of Germany, he [Attwood] proceeded to Vienna, and immediately became a pupil of Mozart, with whom he soon formed a close intimacy and learnt from him not only the general principles of modern composition, but also those secrets of his art which seldom are, or can be, imparted, but at the favouring opportunities which daily intercourse and friendly conversation afford.' Attwood arrived in Vienna in 1785, where he became Mozart's only English pupil. 'By a

singular coincidence,' says Otto Jahn, 'also the English [?] Irish] tenor, Michael Kelly, and the English Prima Donna, Nancy Storace, were engaged at the Italian opera.' The genial Irish singer has fortunately placed on record ('Reminiscences of Michael Kelly,' i., 225) an interesting side-light on Mozart's English pupil, which must be quoted:—

My friend Attwood (a worthy man, and an ornament to the musical world) was Mozart's favourite scholar, and it gives me great pleasure to record what Mozart said to me about him; his words were, 'Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you, that he partakes more of my style than any scholar I ever had; and I predict, that he will prove a sound musician.' Mozart was very liberal in giving praise to those who deserved it; but felt a thorough contempt for insolent mediocrity.

Not only was Attwood a pupil of the composer of the G minor Symphony, but we are glad to be able to furnish proof that our English musician formed one of the domestic circle in Mozart's family. Here is a letter from Madame Nissen, the composer's widow, to her former husband's old pupil, written thirty-four years after Attwood had left Vienna. This most interesting and curiously expressed epistle has never before been made public.

A LETTER FROM MOZART'S WIDOW TO ATTWOOD.

Mrs. Nissen once Mozart, is truly happy to hear from her old friend Mr. Attwood. The sensible satisfaction she invariably felt in reminding their former amiable acquaintance, which often has been a particular topic of discourse with her present husband (a Dane) gets a new strength by the glad information she owes to the obligingness of Mr. Swaine, of the kind interest that Mr. Attwood not leaves to grant to her past name and of his zeal in promoting its glorification.

Her elder son which Mr. Attwood will recollect to have born in his arms, has left the foot steps of his father, and is employed in his Sovereign's Civil Service at Milano: The younger one seeks those foot steps and as he is not deprived of talents and genius meets with esteem and applause in a travel he has undertaken through Germany. His mother cannot but desire that their English friend might judge convenient to encourage him to a journey to London.

Mrs. Nissen begs Mr. Attwood to receive her warmest thanks for the constancy of his friendship and her eager wishes for his felicity.

Altona, Feby the 5th, 1821.

CONSTANCE NISSEN.

The subscribed shares the feelings of his wife.

NISSEN.

Answer if it may be hoped to be directed to

N. The Kings of Denmark actual Counsellor of State, Knight of the Royal order of Danebrog.

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ATTWOOD'S HARMONY EXERCISES.

In regard to Attwood's theoretical studies with Mozart, we give two interesting specimens of the young Englishman's exercises and his great master's corrections. These, and many other similar examples, which were formerly in the possession of the late Sir John Goss, now belong to Sir Frederick Bridge, by whose kindness we are enabled to place them before our readers in the form of an Extra Supplement. The first contains a specimen of Mozart's English and his signature. The words ' & a half ' are apparently in Attwood's writing, in correction of Mozart's ' demy,' so far as can be deciphered under the erasure. The ' bad har. ' in line 2, is a comment of the master which speaks for itself. The second specimen is highly amusing by reason of young Attwood's presumption in assuming that his exercise left ' no room for correction,' and of Mozart's subtle commentary thereupon in the plentiful ' corrections ' he has made!

Attwood's departure from Vienna is thus recorded by Michael Kelly :—

In the first week of February, 1787, I quitted it with a heart full of grief and gratitude. Storace, her mother, her brother, Attwood, and myself, not forgetting Signora Storace's lap-dog, filled the travelling carriage, and with four horses we started for England Ho!

At Munich, on their way home, they visited the beautiful gardens of the Niemptenburg Palace. ' In one of the avenues,' says Kelly, ' I remember Attwood and myself ran a race, and I won it! '

Most of the biographers state that, upon his return to England, Attwood became organist of the Church of St. George the Martyr, Queen Square. But his name is not to be found in the records of the church, and therefore he may have only deputed there for F. C. Reinhold, who held the post from 1772 till after 1809, and probably till his death in 1815. Curiously enough, however, at that time there was a curate at St. George the Martyr named Attwood.*

PAGE OF THE PRESENCE TO THE PRINCE.

Royalty continued to smile on the young man. He conducted a concert at the Duchess of York's, December 6, 1791, and on the 17th of the same month the *Morning Chronicle* recorded that ' Thomas Attwood, Junr., is appointed Music Master ' to Her Royal Highness. In the ' Universal British Directory ' of 1793—a kind of ' Whitaker's Almanack ' of that day—' T. Attwood, Junr., ' is named as one of the ' Pages of the Presence ' in the Household of the Prince of Wales, his former patron. In the same year he was married to Mary, only child of Matthew Denton, Esq., of Stotfold, Bedfordshire; but the marriage took place (August 9,

1793) at St. John's Church, Wapping, and the registers record that both the bridegroom and bride were ' of this parish. '

ORGANIST OF ST. PAUL'S CATHEDRAL.

In 1796 Thomas Attwood became organist of St. Paul's Cathedral in succession to John Jones, deceased, whose single achievement is a double chant. He held this important post till his death in 1838, a period of forty-two years. In the same year (1796) he was appointed composer to the Chapel Royal. Both ecclesiastical offices furnished him with fine opportunities for the exercise of his creative faculty in the realm of English church music. Although Attwood died sixty-two years ago, that juvenile veteran, Dr. E. J. Hopkins, remembers him perfectly. In the early thirties Dr. Hopkins was one of the Children of the Chapel Royal. As he had a good voice and was an excellent reader, his master, William Hawes (who was also Almoner of the St. Paul's boys), made young Hopkins do double duty by singing at St. Paul's Cathedral as well as at the Chapel Royal. In this connection he was often brought into personal contact with ' dear old Attwood. ' The honorary organist of the Temple Church has therefore very kindly acceded to our request by sending the following personal recollections of the old St. Paul's organist.

DR. E. J. HOPKINS'S RECOLLECTIONS.

Seventy years ago the idea of neatly printed Services, to be obtained for a few pence per Canticle, had not been even so much as dreamt of, and therefore Attwood was wont to make transcripts of the separate voice parts of his compositions with his own hand. Being ' Composer to His Majesty's Chapel Royal, St. James's, ' as well as organist of St. Paul's Cathedral, he would get matters so arranged that a Service of his would be appointed to be sung at both places on the same day. Attwood would then bring up with him on the Sunday morning from Norwood the necessary organ score and single voice parts, carefully wrapped up in brown paper and tied with red tape. These he would entrust to my care before the morning service at St. Paul's; and if I returned them to him safely after the evening service at ' the Chapel, ' he would give me sixpence, which addition to my frugal allowance of pocket money was always most welcome.

A COMPOSER OF MUSIC FOR THE THEATRE.

It seems strange, but it is nevertheless true, that Attwood, in his day, gained much distinction as a composer for the stage, and, moreover, at the same time that he held the organistship of St. Paul's Cathedral. The following is an attempt at a complete list of theatrical pieces for the music of which he was responsible, either alone or in collaboration with other composers; one or two of the dates may, however, be considered as approximate. The wide range of subjects covered by this full

* I owe this to the kindness of Mr. J. L. Miller, Superintendent of the Newspaper Room, British Museum, who has been good enough to make the necessary research.

score of musical pieces, comic and otherwise, will not escape attention :—

The Prisoner. (A musical romance)	1792
(Non più andrai occurs in this.)	
The Mariners. (Musical entertainment)	1793
Carnarvon Castle, or the birth of the Prince of Wales	1793
The Adopted Child	1795
The Poor Sailor, or Little Ben and Little Bob	1795
The Smugglers. (Musical drama)	1796
The Mouth of the Nile. (Musical entertainment)	1798
(Nelson's victory at the Nile, Oct. 25, 1798.)	
The Devil of a Lover	1798
The Castle of Sorrento. (Comic)	1799
The Red Cross Knights	1799
The Old Cloathsman	1799
A Day at Rome	1799
The Magic Oak, or Harlequin Woodcutter. (Pantomime.) Words by T. Dibdin	1799
True Friends. (A new musical farce.) Words by T. Dibdin	1800
The Domination of Fancy	1800
St. David's Day. (A favourite comic opera.) Words by T. Dibdin	1800
The Escapes, or The Water Carrier (partly from Cherubini)	1801
Il Bondocani, or the Spanish Robber. Words by T. Dibdin	1802
Adrian and Orilla. (An operatic play)	1806
The Curfew	1807

According to Messrs. Broadwood's books (which have been searched at the kind instigation of Mr. A. J. Hipkins), Attwood and his father lived for several years in the same house at 5, Eaton Street, Pimlico. The first mention of the Norwood villa, where the younger Thomas resided (and of which more anon), appears in the year 1814.

Thomas Attwood was one of the original members of the Philharmonic Society upon its formation in 1813. He was its treasurer during the season of 1820, and, at various times, he conducted—that is, 'at the pianoforte'—eighteen of the Society's concerts. Upon the opening of the Royal Academy of Music, in 1823, he formed one of the Board of Professors at that Institution.

The King, George IV., who in the meantime had ascended the throne, did not forget his former protégé. The First Gentleman in Europe appointed Attwood to the organistship of the Private Chapel of the Royal Pavilion at Brighton. The St. Paul's organist, with one or two of the best boys of the Chapel Royal choir, used to post down to Brighton for the week-end in order to assist in performing the musical service before the king. The *Morning Post* of that time had a very effusive correspondent at Brighton. Here is a specimen of his high-flown style :—

The harmonious part of the service was sublime. The King's Band was on duty. Mr. Attwood presided at the Organ. Master [S. S.] Wesley, from His Majesty's choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., and with sweet and divine effect. The voluntary, at the close of the service, instead, as designed, to mark the retiring of the assemblage,

had the effect of keeping the congregation together, the countenance of each silent auditor appearing to express 'Who can withdraw from such heavenly sounds?' and had not Mr. Attwood desisted, it is impossible to say at what period the Chapel would have been left.—(*Morning Post*, March 11, 1823.)

FRIENDSHIP WITH MENDELSSOHN.

Not the least interesting feature in the life of Attwood is the fact that the English musician formed a personal connecting link between Mozart and one of that master's devoted disciples, Mendelssohn. When Mendelssohn first visited these shores in 1829, he, curiously enough, journeyed hither in a steamer named 'The Attwood'! A warm friendship soon sprang up between 'dear Mr. Attwood,' then aged sixty-four, and the youthful Mendelssohn of some twenty summers. It found an outlet for its practical expression upon the occasion of a somewhat serious accident which befell the latter in September, 1829, when he was thrown out of a carriage in London. During the weary period of suffering in his lonely London lodgings, Mendelssohn was very kindly treated by his English friends, but by none more so than the Attwoods. He writes to his family in Berlin :—

Yesterday a great hamper arrived from Mr. Attwood in Surrey; on the top there were splendid flowers, which are now smelling deliciously round my fireside. Under the flowers lay a large pheasant; under the pheasant, a quantity of apples for pies, &c.

A little later—in November—he passed a period of convalescence as the guest of Attwood at his Norwood villa. Here are some extracts from Mendelssohn's home letters. The first is dated 'November 15, 1829' (a Sunday) :—

By the gods, not in vain shall the Attwoods have put this paper on my table, with sealing-wax, pens, and all. . . . I must above all things describe the place. This is Norwood, famous for good air, for it lies on a hill as high as the cross on St. Paul's—so say the Londoners—and I am sitting late at night in my own little room, with the wind howling wildly outside my window, whilst the chimney fire burns very quietly. . . .

In my bedroom luckily stands old Attwood's music-cupboard, with the key in it; so I rummage among the music-books; and after finding the other day no end of Te Deums by Croft, and twenty anthems of Boyce's, and Purcell's psalms, what should meet my eyes in three big volumes but 'Euryanthe: Score'! That was a find! Now I am reading it through very carefully and enjoying it. The old gentleman ordered it over from Germany to get better acquainted with it than from the [vocal score] arrangement. I shall copy one passage from it, as it is very curious; it is the one in G flat, 'Der du die Unschuld kennst.' You know, Fanny, how I always maintained that that passage sounded more like brass than anything else. And what do I find? M. de Weber scores it for three trombones, trumpets, two horns in E flat, and—two horns in D flat!!! Is not that mad? And sweet flutes everywhere! It is lovely music, and it seems strange to me that I should get so well acquainted with Weber's favourite work here in England. . . . Cherubini's Requiem I have found too, and other things, and so the time passes very agreeably.

Is it not peculiarly interesting that a German musician should make his first acquaintance of the score of his fellow countryman's opera in the cupboard of an English organist?

Attwood possessed a white donkey—according to Klingemann, 'one of the most distinguished donkeys that ever ate thistles (but he lives entirely on corn), a plump, milk-white animal, full of vivacity and talent, appointed to draw a very diminutive four-wheeled vehicle.' It was in this donkey-drawn carriage that Mendelssohn derived much health-restoring benefit in various 'processions' and 'caravans' along the highways and byeways of Norwood. It may not be without interest to add that the manuscript of Mendelssohn's familiar pianoforte piece, the Capriccio in E minor (Op. 16), is dated 'Norwood, Surrey, Nov. 18, 1829.' It is also quite possible that his G minor Pianoforte Concerto received some finishing touches in Attwood's villa.

ORGAN PLAYING AT ST. PAUL'S.

Mendelssohn frequently played on Father Smith's fine old organ in St. Paul's Cathedral during his various visits to London. On one occasion he upset the steady-going routine of the vergers by playing so long after one of the services that the words 'Pass out, please,' availed nothing. Thereupon the vergers withdrew the blowers from the scene of their operations, with the result that the organ became windless while Mendelssohn was in the middle of one of Bach's Fugues. We are enabled to re-produce in facsimile an interesting little note, written by Attwood to Vincent Novello—then residing at 67, Frith Street, Soho—on a Sunday morning in May, 1832. This communication was evidently sent from Norwood by hand to Novello, so anxious was Attwood that his friend should be present at St. Paul's Cathedral to hear the new Bach pieces played by Mendelssohn.

Sunday May
27th 1832

Dear Novello—

Mendelssohn has just
rec'd some Manuscripts of Sebastian
Bach which he proposes
trying this Morn. Hope you will
meet him in 11 o'clock
yours truly

J. P. Attwood

FACSIMILE OF A NOTE FROM
THOMAS ATTWOOD TO VINCENT NOVELLO
(MAY 27, 1832).

In one of his letters to Attwood, Mendelssohn encloses a Prelude of J. S. Bach's 'with your favourite fugue [probably the little E minor], and with that other wonderful piece which I played every Sunday on your organ, and which produced a good effect with your diapasons.' In another letter he says: 'I take the liberty of sending to you two Fugues for the organ which I composed lately, and arranged them as a Duet for two performers, as I think you told me once that you wanted some-

thing in that way. The subject of the first Fugue is one which I played extempore one morning on your magnificent organ at St. Paul's, which occurred again to my memory when I thought of the pleasures which I enjoy'd there so often by your kindness and friendship for me.' (On p. 795 we give a view of Father Smith's organ in St. Paul's, as it appeared during Attwood's organistship, with some particulars regarding this fine old instrument.)

ATTWOOD'S LETTERS TO MENDELSSOHN.

Through the kindness of Mrs. Wach, Mendelssohn's only surviving child, we are enabled to give some extracts from the letters written by Attwood to Mendelssohn, the originals of which are included in the 'twenty-seven large thick green volumes' now preserved in the family archives at Leipzig. We may add that these extracts have not hitherto been published:—

Norwood, Surrey,
Nov. 5, 1832.

Dear Mendelssohn,

I am just returned from the Annual meeting of the Philharmonic Society, and though the clock has just struck 12—I cannot go to bed without communicating to you, how *truly gratified* I have been with the result of this our first meeting since the concerts last season. The first motion made, after the officers were elected, was, that you be requested to compose a Symphonic Overture, and vocal piece—either song, duet, trio, or quartett—for the ensuing season for the Philharmonic concerts; for which they beg to offer you—not as a remuneration, but to prove their esteem and admiration of you both as a man and a highly talented musician—one hundred guineas. You will be gratified to know that if Novello had not been too quick for John Cramer, he would have seconded the motion, as he was much pleased with the proposal and gave it his warmest support; and in justice to all the members present, I have the pleasure to state that the motion passed unanimously.

I trust that not only the aforesaid request may be complied with, but that it will induce you to revisit this country, and that you will bring out the new works under your immediate direction. You know well there are few that will be more happy to see you again than the writer of this epistle. . . .

It grows late, therefore trust you will excuse this hurried scrawl. In the mean time,

Believe me, with united kind regards of all my family,
Yours very sincerely,

THOS. ATTWOOD.

The rivalry between Vincent Novello and John Cramer—'glorious John' of 'Pianoforte Study' fame—to second the motion is very interesting. Who was the proposer? Perhaps Dr. Cummings can enlighten us.

17, Cheyne Walk, Chelsea.
Febr. 9th, 1835.

My dear Mendelssohn, we omit 'Mr.' in England.

I was greatly delighted with the sight of your hand, and could only have a greater pleasure by shaking it. I however hope the time will soon arrive, when I shall have that gratifying opportunity. And now, my kind friend, how shall I sufficiently thank you for your two delightful fugues,* which are truly charming, the pleasure you feel in affording enjoyment to others is the best reward I can offer. I cannot but be proud indeed to find my name in public united with Mendelssohn's, and I assure you that I truly appreciate this distinguished mark of your friendship. This particular instance only confirms the opinion I have always formed of myself; i.e. that I am more indebted for any celebrity to the kindness of my friend than any merit of my own.

* The Preludes and Fugues for the Organ (Op. 37), dedicated by Mendelssohn to Attwood.

You will see by my address that I have changed my residence, with which I am greatly delighted. It fronts the river, and the view reminds one of Cowes in the Isle of Wight. Thank God! my health is greatly improved; and my fatigue in travelling being so much lessened, I enjoy myself much more than I did at Norwood. . . .

We have recently had a new establishment here, which is called the 'Society of British Musicians,' in the hope of bringing forward native talent. I hardly need add that [Sterndale] Bennett stands pre-eminent. I, however, wish you would look at your cloak, or great-coat, lest you should have had a bit cut out of it; for there is a young man of the name of Hatton, who seems to have got a little bit of it, indeed he seems more to assimilate to your style, without plagiary, than any one I have met with. I conclude you know the history of 'Elijah's mantle' in the Bible.

Is it not possible that this cloak reference of Attwood's to the subject of 'Elijah' became the first germ in Mendelssohn's mind of his great oratorio?

Attwood continues:—

I am delighted to find that you are writing an Oratorio on so noble a subject as 'St. Paul,' and have no doubt that you will gratify your friends on this occasion as much as in your former works. I shall be most anxious to hear it.

Feb. 13th.

I saw many of your old friends last night which I shall not pretend to enumerate, as that would fill a sheet. I can only add that they all were anxious in their enquiries about you, and will be equally gratified with the pleasure of seeing you again in England, as well as,

My Dear Mendelssohn,

Yours very sincerely,

THOS. ATTWOOD.

You need not apologise about writing an English letter, as without compliment, I think your's is an excellent one, and not very easy to mend. We say 'long since,' instead of 'since long.' There is little else that I could presume to alter.

It is well known that Mendelssohn dedicated to Thomas Attwood his Three Preludes and Fugues for the organ (Op. 37). But it is not so well known that the title-page of the original German edition records the fact that they were dedicated to the old English organist 'with reverence and gratitude' (*mit Verehrung und Dankbarkeit*). Until quite recently, this interesting addition to the dedication has never appeared on the English editions!

THE CLOSING SCENE OF A GOOD LIFE.

The remaining incidents of Attwood's career may be briefly told. In 1836, in succession to Stafford Smith, he became one of the organists of the Chapel Royal, St. James's, but he did not live long to enjoy this honourable office. We learn that 'shortly after Christmas (1837) he was attacked by a malady which required prompt treatment; but unhappily for his family and friends, his predilection for a new system of medicine prevented his having recourse to sanctioned remedies, till his disease had attained the mastery and his case had become hopeless.' He died at his residence,

17, Cheyne Walk, Chelsea, on March 24, 1838, aged seventy-two. His remains were deposited in the crypt of St. Paul's, under the organ he loved so well and in the great Cathedral where he had held the office of 'chief musician' for nearly half-a-century. A large congregation was present to do honour to one who was so highly respected and beloved. His own beautiful Magnificat and Nunc dimittis in F, and Greene's pathetic anthem, 'Lord! let me know mine end,' were sung at his funeral. One of the chorister boys who took part on that mournful occasion was Master Walter Macfarren, who five months before had officiated in a similar capacity at the interment of Samuel Wesley. The following inscription was placed on the tombstone—which has recently been restored by Mr. John S. Bumpus and Mr. John E. West:—

Under this stone | lie the | mortal remains of
THOMAS ATTWOOD

who was appointed | organist of | this Cathedral, 1796.

He departed this life | the 24th March, 1838,
in the 73rd year of his age.

Among the pupils of Attwood were the violinist, George Augustus Polgreen Bridgetower—which establishes a link between Beethoven and Attwood—Cipriani Potter, John Ella, H. Hugo Pierson, the Walmisleys (father and son), and John Goss, the last-named being his successor in the organistship of St. Paul's Cathedral.

A PIONEER OF ENGLISH CHURCH MUSIC.

The fame of Attwood as a composer will be preserved in his church music, which, however, he did not begin to write until comparatively late in life. In many respects he may be regarded as the father of modern church music. As Sir John Stainer says: 'Attwood deserves an important place in any sketch of the history of Services for the bold attempt to attach to the words music which should vary as to their character. This had, of course, been done to some extent before his time, but nearly always with a polite leaning to the conventionalities of the past. Attwood struck out a fresh path.' The same remarks may be applied to his melodious anthems.

COMPOSITIONS.

The following is a skeleton list of Attwood's compositions, excluding the dramatic works, a list of which has been given on p. 790:—

SERVICES: Morning and Evening in F (1796); in A (1825); in C (1832); in D (1831 and 1832); and in B flat (unpublished).

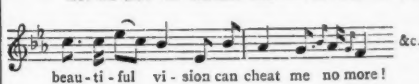
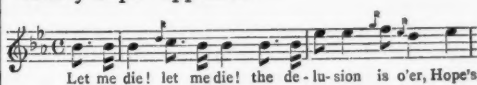
Several settings of the Sanctus and Kyrie in various keys, amongst the latter being a setting with different music for each repetition of the words, after the example of Matthew Lock.

ANTHEMS: Nineteen (probably more), some of which still remain in manuscript.

SECULAR VOCAL MUSIC: Numerous glees and songs—of the former the best known are 'In peace Love tunes the shepherd's reed' and 'To all that breathe the air of Heaven'; and of the latter, 'The Soldier's tear,' which long maintained its popularity.

PIANOFORTE MUSIC: Many sonatas and lessons.

The following song was composed by Attwood some twenty years before Horn's 'Cherry Ripe' appeared:—



THE CORONATION ANTHEMS.

Of Attwood's anthems the most important, in regard to scope, are the two he composed for the Coronations of George IV., in 1821, and William IV., in 1830. Both these works—'I was glad' (sung also at the Coronations of William IV. and Queen Victoria) and 'O Lord, grant the King a long life'—were written with full orchestral accompaniment. As Ouseley somewhat quaintly says: 'It was not for nothing that he [Attwood] had been the disciple of the greatest orchestral composer the world had yet seen. The influence of Mozart's teaching was unmistakeably seen in Attwood's compositions for the orchestra. As examples of this we would refer to his two magnificent coronation anthems for full orchestra and chorus. . . . These are indeed, both of them, works of the highest merit.' In his setting of 'O Lord, grant the King a long life,' Attwood played a pretty compliment to the Sailor King (William IV.) by introducing 'Rule, Britannia,' into the instrumental introduction of the anthem. This prelude movement (*Allegro maestoso*, thirty-five bars long) is first given *without* the nautical theme, but on its repetition, played softly, the trumpet and horn give out Dr. Arne's fine old tune *forte*, which must have had a thrilling effect in Westminster Abbey. Why should not this fine work be performed at a Festival? Attwood also composed a second anthem (in addition to 'I was glad') for the coronation of his patron, George IV.; this has not been published. He was also, again in his official capacity, engaged upon a similar work for the Coronation of our beloved Queen, when the hand of death stilled that of the genial old composer. What has become of the manuscript? It may be interesting to mention that the setting of 'They that go down to the sea in ships' was composed by him when he was in his seventieth year. The familiar short anthems, 'Turn Thy face from my sins' and 'Enter not into judgment' made their first appearance in a publication, issued by Parker in 1834-35, entitled:—

SACRED Minstrelsy: A Collection of Sacred Music by the Great Masters of all ages and nations, consisting of Anthems, Solos, Duets, Trios, &c., with Accompaniment for Piano and Organ.

'COME, HOLY GHOST.'

One of the best known anthems by Thomas Attwood, and certainly one of the most devotional in the whole range of English

church music, is his simple setting of the words 'Come, Holy Ghost, our souls inspire.' There is a very interesting anecdote concerning its composition which Mr. John S. Bumpus relates as part of a conversation he once had with the late Mr. John George Boardman, the well-known organist, who died July 2, 1898. Boardman, as a chorister of St. Paul's seventy years ago, was the first to sing the solo in Attwood's 'Come, Holy Ghost.' The composer was specially requested by Bishop Blomfield to furnish a new setting of Bishop Cosin's translation. This was on the eve of his Trinity ordination in 1831. The finishing touches were only put to the composition by Attwood whilst he was driving in his gig from Norwood to St. Paul's. On his way to the Cathedral he 'picked up' young Boardman, who lived at Brixton, and told him to look over the manuscript of the treble solo, as he intended him to sing it at that very service.*

The anthem was published in December, 1831, by J. Alfred Novello, with the following modest title :—

COME, HOLY GHOST | a Hymn for four voices | with an accompaniment for the | organ or piano forte | composed by | THOMAS ATTWOOD | organist of St. Paul's Cathedral.
London | Published (for the composer) by Jos. Alfred Novello, 67, Ffith Street, Soho Square, | where may be had the Sanctus and Responses in G and the Coronation Anthem in D by the same composer.

PERSONALITY.

Thomas Attwood was a musician of rare gifts and a man of an attractive personality. He was greatly beloved by all who knew him, and, as one of his biographers has said : 'He was no less to be valued as a member of society than as an artist who did honour to the country of his birth.' The Dean of St. Paul's at the time of Attwood's death (Dean Copplestone, who was also Bishop of Llandaff), in a letter of condolence to one of the old organist's sons,* said : 'It will not be easy to supply his place, either in point of musical talent, or of moral worth. He was a sincerely religious and conscientious man ; and this consideration ought soon to reconcile his family to their loss—for he is doubtless gone to his reward.'

Mr. Arthur Walmisley (brother of the late Thomas Attwood Walmisley), in a letter to the present writer, says : 'Mr. Thomas Attwood was much beloved by me, and I was walking with him a week before he died, seeing him home to Cheyne Walk, Chelsea. He was full of anecdote and wit, which he principally gained from his friend Sidney Smith, Canon of St. Paul's, after service was over, in the Combination Room.' Would that those Combination Room witticisms had been recorded !

Finally, Mendelssohn bears beautiful tribute to the affection he felt for his venerable English

friend in the following extracts from letters to Karl Klingemann :—

'Some fellows are old at 14, but there are men who are young at 70. Attwood is such an one.'

Again, after the visit of the inexorable Messenger to Cheyne Walk :—

'Please write soon and tell me something of our dear Attwood. I heard of his death through an English paper, and then a letter of [Sterndale] Bennett's confirmed the sad news. I deeply deplore his loss. Tell me if you know any details. I know for certain that I shall not meet again in this life so kind an artist, so benevolent and amiable a character.'

F. G. E.

FATHER SMITH'S ORGAN IN ST. PAUL'S CATHEDRAL.

As a sequel to the foregoing biographical sketch of Thomas Attwood, we give a full-page view of the organ in St. Paul's as it appeared in his day. This view is reproduced from an engraving dated 1819, when the organ stood on the choir screen, and where it remained till the screen was removed in 1860. Bernard Schmidt—or, as he was subsequently called, 'Father Smith'—came from Germany to this country in 1660. The St. Paul's organ was the thirteenth (!) instrument built by him in England. Sir George Martin has unearthed some very interesting particulars from the Cathedral records in regard to the building of the old organ, from which we cannot do better than quote.

The first entry appears in the account book between November 1, 1695, and the last day of the same month, and it reads thus :—

ffor Iron work for a new sledge to bring ye
Organ Pipes to ye Church, wt. 1 c. 2 qrs.
12 lbs. at 4d. per lb... .. 03 : 05 : 00
ffor Carriage of Organ Pipes from Suffolk
Street to ye Church with one teame, 2 days 01 : 04 : 00

Between July, 1700, and the last day of September following, there is found a very important entry :—

To Bernard Smith, Organ Maker, being paid
at severall times as per vouchers in ye
acquittance book in part for the Organ in
the Chaire at St. Pauls' Church 1600 : 00 : 00

The following was the Specification :—

THE FIRST LIST.

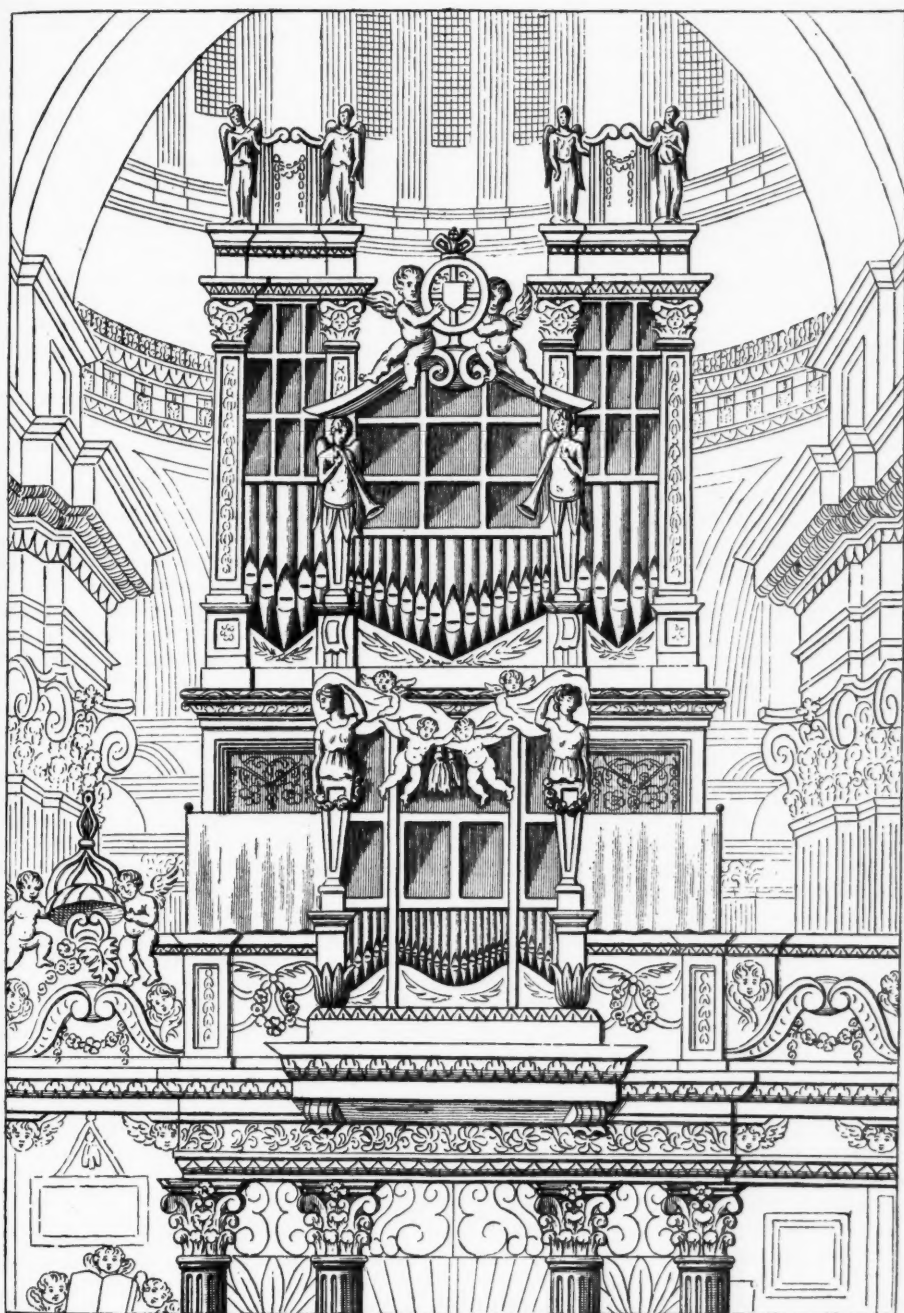
(To be ready September 25th, 1695.)

Stops in the Great Organ.

Two open diapasons.*	Cornet.
Stop diapason.	Mixtures.
Principall.	Sesquialtera.
Great twelfth.	Trumpet.
Fifteenth.	

* The Rev. George Attwood, M.A., late Fellow of Pembroke College, Cambridge, who died at the Rectory, Framlingham, July 22, 1884, aged eighty-nine, after having held that living for forty-seven years.

* 'Front pipes' and 'Back pipes'—i.e., one open diapason facing the dome, the other on the Choir or keyboard side of the case.



FATHER SMITH'S ORGAN IN ST. PAUL'S CATHEDRAL.

(Specification—Continued.)
Stops in the Chayre Organ.

Principall. Stop diapason. Hol fleut.	Voice humane. Crum horne.
Echoes or Halfe Stops.	
Diapason. Principall.	Cornet. Trumpet.

THE SECOND LIST.

(To be ready by Lady Day, 1696.)

Stops in the Great Organ.

Hol fleut.	Small twelfth.
Stops in the Chayre Organ.	
Quinta dena diapason. Great twelfth.	Fifteenth. Cimball.
Echoes or Halfe Stops.	
Fifteenth.	Nason.

'Extras' were not unknown to organ builders, nor to those who had to pay them, even two centuries ago. One disbursement, in September, 1696, was—

For the Frame within ye case to support ye

Pipes and Sound Boordes 40 : 00 : 00

Later on there were two payments of £90 and £66 10s. respectively for 'gilding ye Organ Pipes.' Among numerous odds and ends in the way of charges was one of £16 8s. for 'Charcoale and old coale for Mr. Smith.' Considering the value of money in those days as compared with that of our own, it cannot be said that this organ-building transaction, which amounted to £2,000, was an unprofitable one to Father Smith; but, as Sir George Martin rightly says, 'he was a Stradivarius in organ building,' and, moreover, 'a fine old artist who worked conscientiously.'

The engraving shows a curious feature in this old instrument—the glazed windows in front of the pipes. These odd-looking appurtenances were intended to keep out the dust and were drawn down when the organ was not in use. They could never have fulfilled their object, and they cost a considerable sum of money. First, Mr Charles Hopson, joiner, made the frames at £31 10s.; secondly, Grinling Gibbons carved them for £8 18s. 8d.; and then Mr. John Oliver supplied the glass—eighty-nine panes 'for the incredible sum of £117 14s.' But, as Sir George Martin slyly remarks, 'we must not forget that the glass was *Christalle*.' The eight statue angels—about 5 feet 6 inches in height, and carved in oak—on the top of the organ, cost £20 each, and

The Drapery and whole Boys,

and two halfe Boys £25 : 00 : 00

These young gentlemen—whole and semi-juveniles—adorn the central panel of pipes in the Chayre Organ, above where the organist sits. In regard to the case, Mr. Charles Hopson was paid the sum of £339 15s. 10d. for his joinery work, while Grinling Gibbons received £610 18s. 2d. for his masterly carving—'an inheritance that can never be replaced.'

The case was designed by Sir Christopher Wren. But when Father Smith came to put

in his large open diapason pipes (the lowest was CCC) they appeared 'through the top nearly a foot in length, and spoiled the appearance entirely.' Smith then entertained hopes of an entirely new case, so as to enable him to get in three stops that had been necessarily omitted; but 'Sir Christopher, who previously would not suffer any ornaments on the top, was now obliged to add several feet, or else alter the case, which vexed him exceedingly.' Thereupon the angels on the top of each of the side-tiers were added to hide the tops of the projecting pipes. The case—a double one, of course—was the same back and front, and when the divided organ plan was adopted by Father Willis forty years ago, the old case was merely divided and made into the two cases which now form such prominent features on the north and south sides of the Choir.

Even in Attwood's day Father Smith's organ underwent some changes. Crang changed the 'Echoes' into a swell (tenor C compass), and Bishop added an octave of pedal pipes in 1826, previous to which the pedals—two octaves—merely pulled down the great organ keys.

A very remarkable feature of this old organ was its sixteen feet manual compass, to CCC, the lower notes of which reverberated in the great Cathedral with magnificent effect. In this connection a Sidney Smith story may be related, although it refers to the organistship of Sir John Goss, Attwood's successor. A regular worshipper in the Cathedral was Miss Maria Hackett, the choristers' friend. Whenever there were any references to 'storms and tempests' in the Psalms for the day, the organ, through the instrumentality of the organist, would give forth a deep thunderous 'roll,' to the great delight of dear Miss Hackett, who would look up at the instrument with a smile of intense satisfaction.

On one occasion, when the Psalms for the day had been unusually charged with atmospheric disturbances, and the organ had been exceedingly tempestuously inclined, the good lady's countenance beamed almost incessantly. At the conclusion of the service Sidney Smith (who was Canon in residence) said to the organist: 'Mr. Goss, I don't know whether you have ever observed the remarkable phenomenon, that whenever your organ thunders, Miss Hackett's face lightens!'

FUTURE-MUSIC.

The future does not come from before to meet us, but comes streaming up from behind, over our heads.

RAHEL.

WHOEVER lists can hear the feet of a new era at the door, and the present issue of THE MUSICAL TIMES is this journal's final contribution to the records of the nineteenth century. We all, of course, know the beginning or end of an age as a purely artificial point in the unbroken and indivisible stream of time. Yet those of us

who can turn our minds from the petty concerns of the moment do not approach it without grave thoughts and an impression of awe, largely due to the ever-present and, under such circumstances, profoundly touching mystery of the future. Not many philosophers and poets who have faced that mystery have turned cheerfully away. One tells us that we shall discover the future to be 'a desert waste; in the centre, a stagnant and Lethean lake, over which wheel and shriek the dark-winged birds, the embodied memories of the past.' And the greatest of all poets declares:

O if this were seen,
The happiest youth—viewing his progress through,
What perils past, what crosses to ensue,
Would shut the book, and sit him down and die.

It is in the dark that imagination conjures up shapes of greatest terror, and before the thick curtain that hides from us what is to be, the baffled pride of intellect, and the working of apprehension, raise the forms of depression and fear.

But we are not left without some guide. At the head of this article stands a pregnant sentence, which, in a powerful figure, asserts the essential continuity of events. 'The future does not come from before to meet us.' It is no product of new and alien forces, which will impose upon us conditions and influences unexampled in the history of our race. The future 'comes streaming up from behind over our heads.' I have called this a powerful figure, and truly does it not appeal to the imagination with tremendous strength? We see the march of man into the unknown; the break-up of that which he has left behind, and its more rapid flight to a point where it waits to surround him with the influences, to animate him with the motives, and to assert the immutability of the fundamental conditions which have attended him from birth. Thus does the future grow out of the past; this is why history repeats itself, and there is nothing new under the sun.

One has only to consider the matter propounded by the philosopher in order to lessen natural anxiety as regards the future. Apart from surface conditions, the days to come will be even as those that have gone, governed by the same determining forces, and having over all the same God—Him whose word is 'I change not.' How do all these considerations bear upon the subject of Music? They indicate, to begin with, that the signs of its future must be gathered from the past. The present is of small avail. It is but a point between two immensities.

Lo, on a narrow neck of land,
'Twixt two unbounded seas I stand.

The lines of Wesley's hymn offer an exact parallel. From the present we can get no data as a help to conclusions, and it is valueless unless linked to the past and, by a sort of violence, incorporated with it.

Music is sometimes called the youngest of the arts, but its story covers space enough for whatever observation is necessary to determine the principles by which it is governed, and by which our judgment should be guided. But it is needful, first of all, to clear the vision from exaggerated impressions made upon it by the events and circumstances of the present. This step is a preliminary essential to any exercise of the historic sense. 'That which is nearest us touches us most,' but its real value is only ascertained when we have it in a perspective view of the past. We read now, with amused wonder, how the musical world was rent in twain, a few generations ago, by the quarrels of Gluckists and Piccinists. The contestants fought as though the existence of the art depended upon the issue. They flooded town and country with argument and invective. They let their angry passions rise—an error which Isaac Watts forbids even to children, and, with their loud cries and weapon-clashing, they disturbed the atmosphere of a nation. Looking back upon the struggle across the intervening years, it seems to us no more important than the battles of kites and crows to which Milton compared the wars of the Saxon Heptarchy. It settled nothing; it did not even affect the course of music, for Gluck's reforms would in any case have given to the art, as a permanent possession, all in themselves which was worth preserving. Let us hope that the authors of so much sound and fury lived long enough to adopt *Puck's* estimate of quarrelling humanity, crying from their hearts, 'Lord, what fools these mortals be'! This should teach us not to carry into our study of history the exaggerations of the present. The student of the past is best equipped when to him belongs the passionless mood of a scientific investigator. In the eyes of such an one how does the course of music appear? Has the art changed in any way or in any degree which can be called fundamental? That its manifestations have varied, even as they will always vary, is a fact too obvious to need demonstration; but if these be examined it will be found that they are the product, not of transformation in things essential, but of circumstances more or less adventitious. New instruments are invented, and old ones improved; musical forms wear out and are replaced by others of another pattern; a particular generation suffers from an excess of emotionalism, or is neurotic and morbid; a powerful genius arises and, like some new planet, draws towards himself the whole system of which he is a member. These and other influences come into operation, have their day, and make room for successors. But, just as beneath the surface waters of a storm-swept sea lies an eternal calm, so the 'bed-rock' of music remains changeless amid eternal change. That which composers say now has been said before under different conditions. It is the old

story. The tooth of time gnaws, and leaves its mark, but cannot consume. Music, as a thoughtful writer has said of life, 'like Penelope of old, is ever weaving and unweaving the same web.' And the reason is that music is more intimately allied than any other art with the humanity which is now as it was in the beginning, and ever will be. Music is the speech of human nature. It has many dialects, determined by physical environment and racial temperament; but it is ever true to its source in the heart of man.

Looking back upon the course of music through the dying century, the calm observer is struck by its freedom from sudden deviations, and disconcerting changes of level. Yet those who have lived through a majority of the hundred years are conscious of surprise as they turn and gaze upon the way they have come. So the traveller who has reached a commanding summit after wandering among foot-hills is astonished to find that the broken country he has traversed looks like a plain, all its local inequalities lost in the general perspective. This, in the case of music, is not merely an appearance. Let the aforesaid calm observer compare the music of the century's beginning with the product of its closing days and say how much the one really differs from the other, and in what degree the later utterances reveal things which the earlier did not anticipate. Take especially the romantic element in our art, now the more particularly cited because it is regarded as a product of, so to speak, the day before yesterday. But, in truth, have we gone beyond the romanticism of Beethoven, who, a hundred years ago, was pluming his wings for the eagle flight which carried him above the ken of his generation, and even of the generation which came after him. Yet it may be said that even the romanticism of Beethoven was not new. Its spirit, and much of its expression, may be found in the opening movement of Mozart's *Fantasia-Sonata in C minor*, where we recognise a manifest art revelation. But let us not go behind our own century.

That the romanticism of the moment is more general than was that of the passing era's early decades is of course obvious, and its growth may be traced to the force of example, to the ease of a beaten path, and the quickened susceptibilities of the age. It is also more pronounced and emphatic, less scrupulous in choice of subjects, and more free in the use of means—conditions which, perhaps, are not entirely to be counted among advantages, or considered as evidence of real progress. Yet, in spite of all, the great early-century romanticist continues to hold the field. Among descriptive works is no serious rival of the 'Pastoral' Symphony, nor in the sublimated region of pure music—of poetry without words—can anything be compared to the Symphonies in C minor and A major. Of progress, in the

sense of radical change, little can be discerned. We must not confound variety with advance, however grateful we may be for it; however strong our sense of an indebtedness which is actually past all counting. Truly, the variety is immense. Nations which were silent when the century was young have since lifted up their voices with all the force and energy in which consciousness of newly-acquired power delights. Nor is this all. These juveniles of the art have enriched it with the products of before unproductive temperaments. They have given us a wealth of fresh feeling and expression, often crude, boisterous, exaggerated, but good material for shaping by the classical taste which is ever working for the survival of the fittest, as well as the destruction of the unfit.

As in the case of romantic music, so with other forms of the art. What of progress, genuine, unmistakable progress, has the century shown in oratorio? True, the latest variation is represented by a distinct movement towards the continuity of modern opera. But this is not a creation; it is purely imitative; and, as a change, more apparent than real. We have abandoned the formal division into 'numbers,' each having a full close and each, from a constructive point of view, standing alone. But, as a matter of fact, more or less obvious in a large majority of cases, the 'numbers' still remain, the chief difference being that they are linked together by an orchestral connection and by, in most instances, the avoidance of full closes. Beyond this, and greater freedom of dramatic expression, oratorio remains very much as it was in the early years of the century. It is true that our composers have almost entirely ceased to write works of the kind, or, if not, prefer a shortened form, in dimensions no greater than the regulation cantata. Few will venture to say that, as facts stand, the end of the century compares favourably with the splendidly productive first half, which gave us the 'Creation,' the 'Last Judgment,' 'St. Paul,' and 'Elijah.' In the department of chamber music, the sub-division of pianoforte compositions excepted, we are still mainly dependent upon the classics, the form of which sturdily maintains itself, even in the works of our greatest moderns, and the beauty of which remains unapproached. We might extend our purview through other departments, and still find that, while details have varied, nothing of fundamental importance has suffered radical change. Of eccentricity there is abundance, but this the *Zeitgeist* sooner or later flicks away with a housemaid's duster.

Thus taking stock of the past, there is not much reason for concern with regard to the future. Doubtless the twentieth century will be subject to the same law as its predecessors—the law of change without revolution; of development without dislocation; of the continued life of that which deserves to live, and

the extinction of whatever is worthy to die. I, for one, see no reason to anticipate any other issue. The same conditions are operative now as before, and from them spring the same influences, while human nature, upon which all depends, is certainly the same. What is the lesson? What but this—that we should not be unduly apprehensive when, as it seems to us, dangerous heresies abound, and heresiarchs, like Will-o'-the-Wisp, are waving their lanterns on the verge of swamps and bogs; that the confidence inspired by knowledge of the past should have its outcome in calm judgment of whatever threatens to shake it; that we are not advancing to points where the radically new and strange will meet us to perplex, and, mayhap, destroy, but in the direction of others where the dominant conditions of the past, having flown over our heads, have settled down, and wait to greet us as tried and proven friends. Under such circumstances, we, who are concerned for music, who are jealous for its purity, and champions, in our small way, of its distinction, may easily follow Longfellow in going forth to meet the future, 'without fear and with a manly heart.' Armed with such faith we can step without shrinking over the border line of the century.

JOSEPH BENNETT.

OCCASIONAL NOTES.

HANS VON BÜLOW could write a very amusing letter even in English. Here is a specimen epistle, written to an unknown correspondent in the land o' cakes, and which, appropriately enough, concludes in a somewhat culinary vein:—

Glasgow,
Nov. 28 [1877].

Dear Sir,

Miss Arnim will sing 'To Mary in Heaven,' lament by Burns. I have arranged the music for her. I shall accompany her—nay, 'the pipers,' if the audience were to ask for an encore.

Instead of Ouv. Masaniello, I think it better to play *Weber's* Jubelouverture (with the 'God save'). I trust you have the music.

Hoping to meet with you to-night, as there are many other Haddocks in our kitchen waiting for being fried.

Yours truly,
H. v. BÜLOW.

COLONEL F. O. BARRINGTON FOOTE, half-pay, Royal Artillery, has been appointed Commandant of the Royal Military School of Music, Kneller Hall, from the 10th inst., succeeding Colonel Farquhar Glennie, whose time then expires.

DR. H. A. HARDING (of Bedford) has been appointed External Examiner in Music at Victoria University (Manchester) for the next three years, in succession to the late Dr. Swinnerton Heap.

DR. HUGH PERCY ALLEN, organist of Ely Cathedral, succeeds the late Dr. James Taylor in the organistship of New College, Oxford.

THOSE who are interested in the study of acoustics may turn with interest to the letter of our Special correspondent in America, Mr. H. E. Krehbiel, in another column. While on the subject of Foreign Correspondence, we may call special attention to the letters from our new Special Correspondents in Berlin and Vienna, as inaugurating a feature which we hope will prove to be acceptable to our readers. The names of the writers of these interesting communications are a sufficient guarantee of their fitness for the duties they have kindly undertaken.



(From a Photograph by Aimé Dupont, New York.)

M. EUGÈNE YSAÏE.

The eminent violinist, whose portrait we give above, was born at Liège, July 16, 1858. He entered the Conservatoire of his native city, and subsequently studied with Vieuxtemps at Brussels. He passed through the rank and file stage of a violinist as leader in Bilse's orchestra in Berlin. From 1881 he made a great reputation by his concert tours, and in 1886 he was appointed professor of the violin at the Brussels Conservatoire. M. Ysaye has composed half-a-dozen violin concertos and variations on a theme by Paganini; but all his music, with the exception of a few small pieces, as yet remains in manuscript. Concerning M. Ysaye's genius as a violinist of the first rank it is hardly necessary to speak. Testimony to his great conducting gifts will be found in another column. The facsimile signature on the following page, which the genial violinist-conductor has been kind enough to write specially for THE MUSICAL TIMES, may be accepted as his reply to the charge made against him by some of the London critics, who stated that, as an orchestral conductor, he is prone to favour the *tempo rubato*.



M. YSAÏE'S CONTRIBUTION TO 'THE MUSICAL TIMES' (IN FACSIMILE).

(See previous page.)

CURIOSLY enough, and quite in the nature of additional side-lights to the article on Thomas Attwood in another column, Messrs. Sotheby sold, on the 23rd ult., thirteen letters from Mendelssohn to Thomas Attwood and two to his eldest son, the Rev. George Attwood, which, previous to the sale, were in the possession of the old organist's grandson, Mr. G. Carew Reynell Attwood. (By the way, Messrs. Sotheby's cataloguer refers to him as the 'grandson of Sir Thomas Attwood'; but Attwood was never knighted, though his three distinguished successors in the organistship of St. Paul's Cathedral, Sir John Goss, Sir John Stainer, and Sir George Martin, have been the recipients of that honour at the hands of the Queen.) These letters, which are all written in English, cover the period between July 16, 1829, and September 11, 1837. In one, dated 'Berlin, Jan. 15, 1833,' Mendelssohn writes:—

I hope to see you in some months and to make music with you, to come down to Norwood, to compose in the cottage, to enjoy you and your family more quietly than I did last year, and all that pleasure I shall owe entirely to you.

Writing on the following 10th of February, and referring to 'a disagreeable accident' which had befallen Attwood, he says:—

It is to you I owe many happy moments during the illness that kept me so long in my room. . . . When I shall see you I hope you will have forgotten all about it [the accident], and write and play the organ and fence (if ever you did that), as well as before.

Again, in the same letter:—

We had here the other day a kind of musical festival. There was Mozart's birthday, and they celebrated it with the favourite enjoyments of my countrymen: music and a supper. They performed his symphony in G minor, some vocal pieces from his operas, and the Quintetto in G minor. I played the Concerto in C minor, and at the end of the concert there was a chorus from *Titus* with

words adapted to the occasion. The music went so so, but the supper went the better for it, and at midnight they were all drunk, except Spontini and some ladies.

Then follows a more sober reference:—

I thought I should write an overture to another play of Shakespeare and bring it over with me.

Our last extract is from a letter, dated 'Düsseldorf, 28 May, 1836,' in high praise of Sterndale Bennett, whom Attwood seems to have introduced to Mendelssohn. The Festival referred to was that of the Lower Rhine Musical Festival, held in 1836, at Düsseldorf, when Mendelssohn's 'St. Paul' was first performed.

I cannot avail myself of Mr. Bennett's departure for London to send you these lines, and to tell you how grateful I am to you for having procured me his acquaintance, I know it is owing to your advice that he went to visit the festival, and therefore it is to you that I ought to address my thanks, for all the pleasure he gave me by his compositions and his playing. I think him the most promising musician I know, not only in your country but also here, and I am convinced if he does not become a very great musician it is not God's will, but his own. His Concerto and Symphony are so well written, the thoughts so well developed and so natural, that I was highly gratified when I looked over them yesterday; but when he played this morning his six studies and the sketches, I was quite delighted, and so were all my musical friends who heard him.

MR. STEWART MACPHERSON, who left England in June last on an examining tour for the Associated Board of the Royal Academy of Music and the Royal College of Music in the British Colonies, is on his way home, with an examination call at Colombo en route. Mr. Macpherson expects to arrive in England during the present month, and to resume his London engagements at the beginning of the New Year.

PROFESSOR NIECKS is continuing, with unabated zeal, the good work at Edinburgh which has characterised his occupancy of the Reid Chair during the past nine years. He is by no means a dry-bones Professor, steeped in academical profundity, but one who is fully alive to his responsibilities and makes a practical use—and, moreover, the best possible use—of his opportunities. Here is the programme of the first of his 'Four Historical Concerts,' given in the University Class Room, Edinburgh, on the 4th ult., illustrating 'Early Symphonies by Haydn, and Predecessors and Contemporaries of Haydn':—

1. Symphony in G major, by Giovanni Battista Sammartini, or San Martini (an Italian who flourished at Milan about 1730 to 1770. Twenty-four symphonies printed).

2. 'Ah! rendimi quel core,' aria from the opera 'Mitrane,' by Francesco Rossi (1686).

3. Symphony in G major, by Johann Stamitz (a Bohemian, 1717-1761; lived at Mannheim from 1745. Twelve symphonies printed).

4. Two Songs. (a). Abendempfindung, by Mozart. (b). Wiegenlied, 'Schlafe mein Prinzchen,' by (Mozart) Flies.

5. Symphony in G minor, by Pierre van Maldere (a Belgian who lived at Brussels, 1724-68. Eighteen symphonies, the first six of which were of 1759).

6. Symphony in F major, by Francois Joseph Gossec (a Belgian who lived at Paris, 1734-1829. Twenty-six symphonies, of which three are for wind instruments).

7. Aria from the opera 'Rinaldo,' by G. F. Handel.

8. Symphony in B flat major, by Joseph Haydn (a German, 1732-1809).

In his preface to the above programme Professor Niecks remarked:—

Haydn is often called the Father of the Symphony, but the Symphony has many fathers. It is well known that Gossec published several symphonies in 1754, five years before Haydn composed his first one; and when Mysliweczek, the Bohemian composer, visited Milan and heard at a concert some of Sammartini's old symphonies, he exclaimed: 'I have found the father of Haydn's style.' If, however, Haydn was not the father of the Symphony, he contributed more to the development of this kind of composition, and brought to its production greater genius, than any other of the early masters. Besides Sammartini (whose first symphony was performed in 1734), Johann Stamitz, Pierre van Maldre, Gossec, of whom works will be heard to-night, many other more or less forgotten worthies deserve to be remembered in connection with the rise of the modern symphony. Some of them will be represented in the programme of the concert on the 14th of February. It should be noted that the composers of the first four symphonies to be played to-night were all born before Haydn. Most of the early symphonies (also called overtures), not excepting Haydn's early ones, are scored for the usual strings, two oboes, and two horns; and are in three movements, the minuet and the scherzo having not yet been introduced. Sammartini's symphony, which, like the other four, is written for eight parts, will be played only by the strings. This will show the little individual importance of the wind instrument parts.

The illustrations were performed by a small orchestra—consisting of stringed instruments, oboe, and two horns—led by Mr. H. Dambmann and conducted by Professor Niecks; Madame Waller (vocalist), and Mr. A. Scott Jupp (accompanist). It is no wonder to learn that the audience were as delighted as they were surprised at the beauty of these forgotten old-world compositions.

SIR JOHN STAINER has been elected Master of the Worshipful Company of Musicians. This ancient corporation was established by letters patent under the great seal of England, on April 24, 1473, in the ninth year of the reign of King Edward IV.

THE Proceedings of the twenty-sixth session of the Musical Association (1899-1900) have recently been issued. The volume contains the following interesting and learned papers, with the discussions thereupon:—

The Philosophy of the Higher Beauty of Music

Mr. Joseph Goddard.

The Psychology of Sight-Singing

Dr. W. G. McNaught.

The Development of National Opera in Russia

Mrs. Henry Newmarch.

Irish Church Composers and the Irish

Cathedrals Mr. John S. Bumpus.

The Teaching of Musical History Professor Niecks.

A Clear Coupler for the Organ .. Mr. John W. Warman.

Organ Accompaniments in England in the 16th

and 17th Centuries Dr. W. H. Cummings.

The History of Mensurable Music .. Mr. J. F. R. Stainer.

The Secretary of the Musical Association (of which Sir John Stainer is the President) is Mr. J. Percy Baker, Willersley House, Old Charlton.

A BRAHMS Museum has been instituted at the 'Villa Aichholz,' at Gmunden, where the master had resided in the summer months during the last few years of his life. The owner, Dr. Miller von Aichholz, has set apart two rooms in the villa in which autographs (including a number of letters), facsimiles of scores, books and newspaper articles relating to the composer, and other Brahmsiana are exhibited, forming a most interesting collection, which the present owner hopes to increase considerably in the course of time.

BANDMASTER C. H. HASSELL, of the 4th King's Royal Rifle Corps, has been appointed Bandmaster of the newly formed Royal Irish Guards.

At a Congregation held at the Senate House, Cambridge, on the 22nd ult., the degree of Doctor of Music (*honoris causa*) was conferred on Mr. Frederick Hymen Cowen and Mr. Edward William Elgar. In presenting the two distinguished musicians, the Public Orator, Dr. Sandys, referred to the 'happy coincidence' that they were about to receive their degrees on the day dedicated to St. Cecilia.

A DIGEST of the valuable and erudite paper by Sir John Stainer, 'On the Metrical Introductions found in certain metrical psalters,' read before the Musical Association on the 13th ult., is unavoidably and regretfully held over by reason of the unusual demands upon our space. From the same cause the promised article on 'The sisters of two great composers' is also postponed.

CHURCH AND ORGAN MUSIC.

MUSIC AT HOLY TRINITY CHURCH, SLOANE STREET.

IF it were possible for Bishop Blomfield (of London) to re-visit the scene of his former labours, he would, doubtless, gaze with astonishment at the musical proclivities of the churches in his old diocese. For did not this worthy prelate issue his episcopal interdict against 'an organ performance' announced to be given by Messrs. Samuel Wesley, Thomas Adams, and George Cooper (the elder) at St. Sepulchre's Church, in the year 1829, notwithstanding the fact that it was to be given 'for a charitable purpose'? What would the eminent divine say upon making a visitation at the present time to Holy Trinity Church, at the south end of the street

named after Sir Hans Sloane? To begin with, he would certainly find a stately sanctuary, containing a magnificent four-manual organ, built by Messrs. J. W. Walker and Sons—one of the finest modern instruments erected by that old-established firm—which has cost no less than £4,000. Here is the specification, which speaks for itself:—

GREAT (14 stops).			
	feet		feet
Double Diapason ..	16	Principal ..	4
Open Diapason, No. 1 ..	8	Twelfth ..	2½
" " No. 2 ..	8	Fifteenth ..	2
" " No. 3 ..	8	Mixture, 3 ranks ..	—
" " No. 4 ..	8	Double Trumpet ..	16
Wald Flute ..	8	Trumpet ..	8
Harmonic Flute ..	4	Clarion Mixture, 3 ranks ..	—

SWELL (14 stops).			
	feet		feet
Double Diapason ..	16	Principal ..	4
Open Diapason ..	8	Fifteenth ..	2
Horn Diapason ..	8	Mixture, 4 ranks ..	—
Stopped Diapason ..	8	Double Trumpet ..	1
Echo Gamba ..	8	Horn ..	—
Voix Célestes (Tenor C) ..	8	Oboe ..	8
Flute ..	4	Clarion Mixture, 3 ranks ..	—

CHOIR (7 stops).			
	feet		feet
Open Diapason ..	8	Gemshorn ..	4
Lieblich Gedact ..	8	Flute ..	4
Dulciana ..	8	Harmonic Gemshorn ..	2
Gamba ..	8		

SOLO (9 stops).			
(In separate Swell Box, except Tuba.)			
	feet		feet
Echo Dulciana ..	8	Orchestral Oboe ..	8
Vox Angelica (Tenor C) ..	8	Clarinet ..	8
Harmonic Flute ..	8	Vox Humana ..	8
Lieblich Flute ..	4	Tuba ..	8
Harmonic Piccolo ..	2		

PEDAL (6 stops).			
(With an extra octave of pipes to each, acted upon by Super-Octave Coupler.)			
	feet		feet
Double Open Diapason, wood ..	32	Bourdon, wood ..	16
Open Diapason, wood ..	16	Violoncello, metal ..	8
" " metal ..	16	Trombone, metal ..	16

COUPLERS AND ACCESSORIES.			
Choir to Pedal.		Sub-Octave to Swell.	
Great to Pedal.		Super-Octave to Solo.	
Swell to Pedal.		Sub-Octave to Solo.	
Solo to Pedal.		Super-Octave to Pedal.	
Swell to Great.		Great Pistons to	
Swell to Choir.		Pedal Compositions.	
Solo to Great.		Tremulant to Swell.	
Super-Oct. to Swell.		Tremulant to Solo.	
Five Pneumatic Pistons to Great.			
Four " " Solo.			
Four " " Swell.			
Four Composition Pedals to Swell.			

The Organ is blown by six hydraulic engines, constructed by Messrs. Watkins and Watson, Islington.

But a noble instrument like this availeth little unless it can claim an organist worthy of its capabilities. Such an one the church is fortunate to possess in Mr. Walter Galpin Alcock, who, in addition to being organist and choirmaster of Holy Trinity, holds the important post of official deputy-organist of Westminster Abbey. Mr. Alcock was a Society of Arts scholar at the National Training School for Music from 1876 to 1881, where he studied under Sir John Stainer, Sir Frederick Bridge, Mr. J. F. Barnett, Dr. Prout, Dr. Eaton Fanning, the late Dr. W. H. Monk, and the late Sir Arthur Sullivan. Moreover, he is a Bachelor in Music of Durham University, an Associate of the Royal College of Music, a Fellow of the Royal College of Organists, and a Professor of the organ at the Royal College of Music. His hobby is the building of model railway engines, a specimen of which, with a portrait of Mr. Alcock, appeared in our issue of July, 1899.

Every Saturday afternoon, during certain months of the year, Mr. Alcock gives an organ recital at Holy Trinity. The performance on the 10th ult.,

which we had the pleasure of attending, consisted of the following selection:—

1. Fantasia and Fugue in G minor .. J. S. Bach.
2. Two Studies for Pedal Pianoforte (Op. 56, Nos. 3 and 5) .. Schumann.
3. 'How lovely is Thy dwelling-place' (Requiem) .. Brahms.
The Choir of Holy Trinity.
4. March Funèbre et Chant Séréphique .. Guilmant.
5. Réverie in E flat (in 3 time) .. Lemare.
6. 'Virgo, virginum præclara' (Stabat Mater) .. Dvorák.
The Choir of Holy Trinity.
7. Siegfried Idyll .. Wagner.
8. Toccata in C (Sonata, Op. 165) .. Rheinberger.

A commendable feature of Mr. Alcock's organ playing is its neatness and the attention he gives to phrasing—the latter a matter of supreme importance too often neglected by organists, but which comes naturally to one who is also a good pianist, like Mr. Alcock. To discuss in detail the manner in which the above programme was performed is hardly necessary, even were space not a consideration. But this may be said, whether in the Bach masterpiece or in Mr. Lemare's delicate 'Réverie'—most daintily played—Mr. Alcock proved himself to be an organist of high attainment.

The two vocal pieces for which the choir were responsible were tastefully and devotionally sung, the richly mellowed, velvety quality of the boys' voices being particularly noticeable and proving that their training was in excellent hands. The choir at Holy Trinity consists of thirty-eight boys (with Stanley Smith, trained by Mr. James Bates, as solo boy), four altos, five tenors, and five basses. The music in general use comprises some twenty Communion services (including Beethoven in C and others of similar calibre), forty morning and evening services, and 100 anthems. In addition to the foregoing the choir performs annually 'The Messiah,' Brahms's Requiem, Dvorák's 'Stabat Mater,' 'Elijah' (selection), 'Hymn of Praise,' and other works—all without a conductor and with organ accompaniment only. All these works are prepared by Mr. Alcock in addition to the daily duties of choir-training, which he personally discharges. When to this immense amount of preparation are added the Sunday duties of a choral celebration at 10.15, morning prayer at 11.30, evening prayer at 7, and daily evening prayer at 6, no one will admit that the post of organist and choirmaster in these latter days is anything in the nature of a sinecure. Mr. Alcock, we are glad to state, receives hearty and loyal co-operation from the Precentor, the Rev. W. M. Le Patourel, and also from his Rector, the Rev. Prebendary H. E. J. Bevan, who is very musical and takes a great interest in the choir.

The twenty-seventh annual Festival of the London Church Choir Association was held in St. Paul's Cathedral, on the 15th ult., when the united choirs, from fifty-four churches, numbered upwards of 1,000 voices. The chief features of the service were a setting of the Evening Canticles in the key of B flat, by Mr. Edwin H. Lemare, and an anthem, 'The right hand of the Lord,' by Mr. Myles B. Foster, both works being composed especially for the occasion. Sir George Martin conducted and Mr. Charles Macpherson presided at the organ.

THE Presbyterian Church of England Association of North London Choirs held its annual Service of Praise, in St. John's Wood Presbyterian Church, on the 20th ult., under the conductorship of Mr. J. S. Waddell. Wesley's 'Blessed be the God and Father' was the principal anthem, but perhaps the most striking feature of a successful service was the chanting, which reached a very high level of excellence.

A RUSSELL 'VOLUNTARY.'

SIR WALTER PARRATT played the following selection at the re-opening of the organ in the Church of St. Lawrence Jewry, Gresham Street, on the 6th ult. :—

1. Imperial March Elgar.
(To commemorate the return of the City Imperial Volunteers.)
2. Variations on an air by Schumann Brahms.
3. Voluntary in D minor and D major Russell.
4. Funeral March from the 'Songs without Words,' Mendelssohn.
(In Memory of those who have fallen in the war.)
5. Basso Ostinato Arensky.
6. Fantasia in G major Bach.

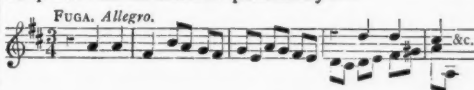
The Voluntary in the above programme is contained in the following publication (oblong folio) :—

TWELVE VOLUNTARIES for the organ or pianoforte, composed by WILLIAM RUSSELL, Mus. Bac., Oxon. Book 2d.

London: Printed by Clementi and Comp^y. 1812.

It is said that Russell (1777-1813) was the first English composer to write organ music in three staves, and, moreover, that it was in this identical collection of pieces the pedal part was so written. But

only two of Russell's 'Twelve Voluntaries, Book 2d.,' are favoured with a separate staff for the pedal part—No. 2, in C, and No. 11, in D. The latter 'Voluntary,' however, has not a third stave throughout, as the pedal stave does not make its appearance till towards the end of the 'Fuga.' Thus these pieces, by a former organist of the Foundling, furnish the point of transition from the old two-stave English organ music to that with which we are so familiar. This, we find, was in 1812, as, fortunately, the book is dated—a circumstance all too rare in musical publications. The alternative 'or pianoforte' on the title-page will not escape notice: it was doubtless added to help the sale of the Voluntaries. Russell died in the year following their publication and the British Museum copy bears the signature of his widow, 'M. A. Russell.' The subject of the Fugue in D (No. 11), played by Sir Walter Parratt, may be quoted for its tuneful spontaneity :—



HOLY TRINITY CHURCH, SLOANE STREET.

(From a Photograph taken by Mr. Walter G. Alcock, Organist of the Church.)

THE BARBADOS ORGAN OF 1699.

The *Barbados Agricultural Reporter* of September 29 last has reprinted the discovery made known in our issue of the same month. It read thus :—

A new Organ is set up in the Banqueting-house Chappel, with a Dial in the middle of it, this being the first of that make; the other is packt up in Boxes there, in order to be sent to Barbadoes. (*London Post*, October 2-4, 1699.)

The seed which we then dropped has taken root in the columns of our agricultural contemporary, whose

Editor says: 'We have had the opportunity of examining some of the old official records of St. Michael's parish, from which the following facts are gathered :—

1699. An Organ was ordered by the Vestry of S. Michael, Bridgetown, Barbados, between the years 1697 and 1698. This organ was made to order by Messrs. Bernard and Smith and shipped by William Brook, merchant, of London, and arrived here late in the year 1699. Mr. Edward Jordan was at the time Organist of S. Michael. The instrument appears to have been paid for by subscription.

For at a meeting of the Vestry, held on 1st August 1700, that body ordered that 'John Miller Esq. late Comptroller of His Ma. Customs, in ye Island, have his name inscribed in gold on the Organ, he having given £350 sterling towards the same.'

1752. Fifty-two years later the then Organist, Mr. Thomas Pierce, made a report on the Organ which led to its being sent Home for repairs, the stops, *vox humana*, and trumpet being in very bad condition.

1785. In this year the present organ of S. Michael's Cathedral was ordered. In 1780 the island was visited by a hurricane and earthquakes and the Cathedral was partially destroyed. Hence the inference that the organ in use at the time was so much injured as to render necessary the above-mentioned order of 1785. On the hypothesis then that the organ referred to by the *London Post* was intended for S. Michael's Cathedral and was actually shipped hereto,—and, as has been seen, an organ was received at the Cathedral in 1699—there would appear to be sufficient grounds to warrant the conclusion that the organ ruined in 1780 was the organ imported in 1699 and the one referred to by the *London Post*.

THE death took place, at the Charterhouse, on the 19th ult., in his sixty-second year, of the Rev. Samuel John Stone, author of the well-known hymns, 'The Church's one foundation' and 'Weary of earth, and laden with my sin.'

ORGAN RECITALS.

Mr. G. G. Beale, Llandaff Cathedral, dedication of new Hope-Jones organ (Merkel's Fantasia in C minor). Mr. James Tomlinson, new Public Hall, Preston (Merkel's Fantasia in D minor). Mr. Edwin H. Lemare, St. Margaret's, Westminster (D'Evy's Cantilène and Lemare's Contemplation, both for the first time), and Parish Church, Sutton (Wolstenholme's new Fantasia in E major). Mr. W. Cary Bliss, St. Mary's, Outlands Park. Mr. Cyril B. Rootham, Christ Church, Hampstead. Mr. Alan Biggs, Albert Hall, Sheffield. Mr. A. W. Connor, St. Thomas's, Kingsbridge. Mr. F. G. H. Moore, St. Andrew's Presbyterian Church, Ealing. Mr. C. J. Brennan, Parish Church, Strabane (Hoyte's Scherzo). Mr. Alfred H. Allen, St. Clement's, Ilford. Mr. Fred. Gostelow, Parish Church, Luton (Hollins's Second Overture). Mr. H. D. Flowers, Baptist Church, Lowestoft (W. G. Wood's Toccata in D minor). Mr. R. E. Parker, Parish Church, Wilmslow (Tours's Fantasia in C). Mr. R. W. Strickland, College Street Chapel, Northampton (Guilmant's Fourth Sonata). Mr. Frederic Fertil, Parish Church, Bromley (Lemare's Marche Solennelle). Mr. Harold O. Jones, Parish Church, Ashburton (Rea's Andante con Variazioni in A). Mr. Ernest H. Smith, St. Bede's, Liverpool. Mr. J. A. Crapper, Bathgate Parish Church. Mr. Thos. J. Crawford, St. Paul's, Camden Square. Mr. Allan Paterson, St. Paul's, Greenock (Rheinberger's Sonata, No. 14). Mr. A. Thompson, St. Martin's, Bedford (D'Evy's Meditation and Toccata). Mr. R. J. Forbes, St. Anne's Parish Church, Sale. Mr. W. Handel Hall, Congregational Church, Rothwell. Mr. J. W. Cheadle, St. Michael's, Dumfries (Handel's 'Cuckoo and Nightingale' Concerto). Mr. Robert Hetherington, Free Church, Bridge of Allan. Mr. Arthur S. James, St. Peter's, Rickmansworth. The Rev. E. Muirhead Evans, Thorpe Arnold Church, Melton Mowbray (dedication of new organ). Mr. Fountain Meen, Wood Green Wesleyan Church (re-opening of organ). Mr. J. W. G. Hathaway, Tonbridge Parish Church. Mr. B. G. Thorne, Sherborne School. Mr. W. W. Starmer, St. Michael and All Angels', Withyham. Mr. Sydney Crookes, Cupar Parish Church (entirely of M. Guilmant's compositions). Mr. F. G. H. Moore, St. Andrew's, Ealing. Mr. George Rathbone, St. Mary's, Ulverstone. Mr. W. Wolstenholme, Royal Technical Institute, Salford (who played his Serenata in A).

Mr. J. T. Bavin is giving a series of organ recitals in Berkhamsted School Chapel, at which he will play Mendelssohn's six Sonatas. Two novel features of these recitals may be recorded, (1) analytical notes,

with music type illustrations, on the Sonatas, and (2) that each Sonata is repeated at the end of the programme, 'so that those who wish to hear it a second time may have the opportunity.'

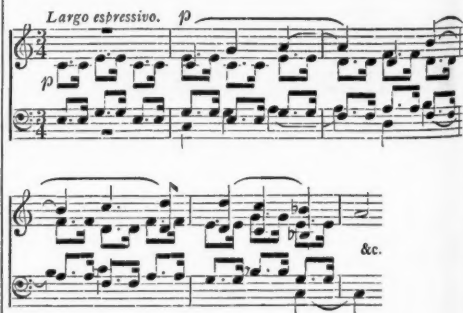
ORGANIST AND CHOIR APPOINTMENTS.

Mr. John H. McCann, Parish Church, Sleaford, Lincoln.
Mr. A. Barnacle, St. Mary's Parish Church, Eastbourne.
Mr. Henry John Coates, St. Philip's Church, Buckingham Palace Road.
Mr. H. D. Keigwin, Organ Scholarship, Peterhouse, Cambridge.
Mr. Christie Green, Blackburn Parish Church.
Mr. Eugene Wyatt, Parish Church, Wallington, Surrey.
Mr. Arthur Pollitt, Organist and Music Master, School for the Blind, Liverpool.
Mr. John C. Bradshaw, All Saints' Church, Scarborough.
Mr. Arthur J. Hopper, St. Andrew's Church, Willesden Green.
Mr. J. Frank Proudman, Presbyterian Church, Kimberley, South Africa.
Mr. Richard W. Higgins, St. Columba's College, Dublin.
Mr. Arthur Brooks, Acoc's Green Congregational Church, Birmingham.
Mr. Frank Wrigley, St. Augustine's Church, Grove Park, Lee.
Mr. J. H. Smethurst, Bass, Ely Cathedral.
Mr. A. E. Haigh, Bass, Ely Cathedral.
Mr. A. Winterbottom, Bass, Peterborough Cathedral.
Mr. Harry Elliott, Bass, Bristol Cathedral.

A NEW ENGLISH COMPOSER.

(Concluded from page 736.)

THE high artistic level of the D minor Sonata is maintained, and even surpassed in the setting for baritone solo and string quartet of Browning's 'Prospice' (Op. 6). As this is, perhaps, not one of the great poet's best known poems, it may be necessary to remind our readers that the words are put into the mouth of one fearlessly anticipating death; one preparing to fight his 'one fight more, the best and the last,' and to be re-united to his life's beloved companion. The music, necessarily solemn and sombre, begins with an extended *Largo*, in C major, the melody being at first assigned to violin 1st and violoncello in octaves, while from violin 2nd and viola (both *con sordini*) is heard a persistent rhythmic figure of a dotted quaver and semiquaver. This largely helps to produce the effect of a stately Funeral March—



Gradually rising to a climax, both of expression and dynamic force, the music with rapid scale passages and strongly accentuated groups, each of

two semiquaver chords, prepares for the entry of the voice. This is managed with splendid effect thus:—



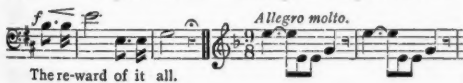
The music continues with powerfully declaimed vocal phrases, largely against *tremolos* in the strings, until at this noteworthy point—



a return is made to the opening theme, which thus is seen to be connected with the idea of Death. The climax of this part of the work is reached at the words:

For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.

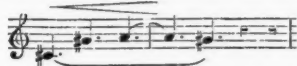
The melodic figure of the voice part set to the last line of the above quotation assumes great importance—



for it becomes the leading figure of accompaniment in the very dramatic *Allegro molto* which follows. Here we have a beautiful vocal passage deserving quotation as a specimen of Dr. Davies's forcible declamation; a passionate, yet most dignified outburst, which can show off its beauty without any accompaniment—



As the end approaches, the accompaniment becomes more subdued. Peaceful, gently waving triplet figures for second violin and viola between long-drawn moaning *cantabile* phrases sung, in canonical



imitation, by first violin and violoncello, suggest the time when 'the fiend-voices that rave shall dwindle, shall blend,' &c. The finest passage in the work occurs with the last sentence of the poem. It is too beautiful not to quote—



The poetic and suggestive change to C major at the return to the opening *Largo*, and the heart-moving outburst at the words 'O thou soul of my soul!' seem worthy of almost any master. After the last words, 'And with God be the rest!' sung *pp*, second



violin and viola resume their mutes, and with a return to the solemn *largo* Introduction, the work ends most impressively *pp*, possibly as if to suggest the peace and silence of death.

Here is a beautiful poem by one of England's greatest poets, wedded to equally beautiful music by one of the youngest and most gifted of her many gifted young musicians. We know it has been sung in public, but we fear its rare merits have not been fully recognised. Who will be the first to sing it with an orchestral complement of stringed instruments? It would prove effective beyond the common under such conditions, while the combination would be novel and likely to let a good dramatic baritone voice stand out well.

The anthem, 'God created man for incorruption,' is an elaborate and important contribution to English sacred art. Laid out for soli (treble and tenor) and double chorus, with an organ accompaniment of more than usual fulness and significance, it is one of the longest anthems in Anglican music. It seems also one of the strongest and most impressive, and, as such, should appeal to all organists and choirmasters who have at heart purity of style, dignity, and elevation in church music. The words, from the Book of Wisdom, are so superlatively fine that only a composer having full faith in his own powers could have dared to set them. When we express the opinion that, within the limits of an anthem for church use, Dr. Davies has done justice to them, we mean to speak that which shall be high praise indeed. The work displays a mastery in writing for the chorus which augurs well

for such more elaborate choral works as the Temple organist may have in his portfolio, awaiting the 'open sesame' of some wide-awake musical festival committee to be brought forth.

Dr. Davies's recently issued compositions include, in addition to the above, four charmingly simple 'Songs of Innocence' (words by W. Blake), set as duets or trios for female or boys' voices with pianoforte accompaniment (Op. 4). They are full of refined tune and artistic artlessness such as should recommend them to children and adults alike. A very melodious and smoothly-flowing setting for tenor solo, violin, and pianoforte of Psalm xxiii. deserves a detailed notice, for which, however, we cannot find space. It rises in parts to something akin to rhapsodical exaltation, and in the hands of a capable singer should produce an excellent effect,

especially if accompanied by the unconventional combination of string quartet and harp originally provided for it. The last work before us consists of two love songs (Op. 10), 'Of a' the airts' and 'Mally,' beautifully written compositions which well reflect the spirit of Burns's lyrics, the first being as full of manly sentiment as the second is of sprightliness and humour. Moreover, they possess the advantage of being eminently vocal.

Here we must leave our 'new composer' for the present. That the future may bring many occasions on which to turn with increased interest to fresh and even more important work from his pen will be the hope of all lovers of our native art. Meanwhile, here is a gifted young English composer who seems to be nobly fulfilling the bright promise of his student days. Lend him your ear.

THE MUSIC IN THE PRESENT ISSUE OF 'THE MUSICAL TIMES.'

THE place of honour in this, our 694th number, is accorded to a practically unknown anthem by Thomas Attwood. So far as can be ascertained, this anthem—which is a setting of the words, 'Bow down Thine ear, O Lord,' for soprano solo and chorus—has not been reprinted since its first publication, about sixty-seven years ago. Its original title reads as follows:—

BOW DOWN THINE EAR, solo anthem, composed and inscribed to Miss CLARA NOVELLO by THOMAS ATTWOOD, composer to his Majesty's Chapels Royal, &c., &c.

London: Publish'd (for the Author) by J. ALFRED NOVELLO, 67, Frith Street, Soho.

As the original title-page states, the anthem was dedicated by Attwood to Miss Clara Novello (now the Countess Gigliucci). Hence it may be taken for granted the above *floriture* furnish evidence of the young singer's remarkable vocal skill, even as a girl, for she was only fifteen years of age when the anthem was first published.

In a notice of the work which appeared in the *Harmonicon* of April, 1833, the reviewer said:—

The whole composition is evidently the production of an accomplished musician, but the first movement will gain most suffrages; the clearness of the phraseology or rhythm,

and the richness of the harmony—full, but not affectedly crowded—cannot fail to please all who possess a cultivated taste.

It may be assumed that not a few will be in full accord with the critic of long ago when they 'try over' these melodious strains of Mozart's English pupil.

The remaining music pages, in the form of two Extra Supplements, consist of an anthem for Christmas and Epiphany-tide, 'Crown Him the Virgin's Son,' composed by Mr. B. Luard Selby, the newly appointed organist of Rochester Cathedral, and a funeral hymn, 'We are but strangers here,' by the late Sir Arthur Sullivan.

JOHN SIMS REEVES.

At Worthing, on October 25, Sims Reeves drew his last breath, and that magnificent voice which has thrilled thousands of hearers was hushed in death. According to the baptismal registers of Woolwich Parish Church, the great tenor was born at Woolwich on September 26, 1818, and was christened John Reeves. He received his early musical education from his father (whose profession is recorded as 'Musician in the Royal Artillery') and he subsequently studied under W. H. Calcott for harmony and John Cramer for pianoforte. As a boy of fourteen he became organist of North Cray Church, Kent, and gained

a knowledge of the oboe, bassoon, violin, and violoncello, 'all of which instruments he played pretty well.' None of his recent biographers refer to the fact that Sims Reeves studied for the medical profession for a year. A freak of some of his fellow-students, whereby they induced a skeleton to embrace the future tenor, so alarmed him that he gave up walking the hospital and took to walking the stage instead. He greatly indulged in private theatricals, and after taking further lessons in singing from Hobbs and Tom Cooke, he made his first public appearance in 1839, according to his own account, as the *Gipsy Boy* in 'Guy

Mannerings.' If this be so, he would have had to sing the soprano solo in 'The Chough and Crow' at the age of twenty-one! He subsequently played at Edinburgh, Glasgow, Norwich, Belfast, Dublin, and elsewhere, 'progressing but slowly as an actor and singer.'

In 1842 he returned to London, and, after appearing at the Grecian Theatre, under the name of 'Mr. Johnson,' he joined Macready's company at Drury Lane Theatre. The playbills show that he was the *First Shepherd* in 'Acis and Galatea' (produced with Stanfield's 'scenic illustrations'), as one of the *Minstrels* in the 'Two Gentlemen of Verona,' the *First Warrior* in Purcell's 'King Arthur,' and other minor parts. His voice at this time was baritone. He then went to Paris, where he studied under Bordogni, and subsequently to Milan. Here, after a course of valuable study under Mazzucato, he made his *début* at La Scala as *Edgardo* in 'Lucia di Lammermoor' with marked success.

Most of the biographers are in error in stating that Sims Reeves made his re-appearance in London after his Italian triumphs, in December, 1847. As a matter of fact, he re-appeared, but as a fully fledged tenor, at a 'Grand Concert Monstre' for the benefit of Vincent Wallace, given at Drury Lane Theatre, May 16, 1847, the playbills announcing him as 'Mr. J. S. Reeves.' Moreover, he appeared as a *concert* vocalist at the Ancient Concert of June 23 in the same year, when his name in the programme is plain 'Mr. Reeves,' and sang Mozart's 'Davidde Penitente,' and in a quartet from Méhul's 'Joseph.' But it was not till the 6th of the following December that he came into the full blaze of publicity, when, under Julien's management and the conductorship of Hector Berlioz, who paid a high tribute to his capabilities, he made that memorable appearance as *Edgardo*, in Donizetti's familiar 'Lucia.' (By the way, it may not be generally known that he was always subsequently called 'Gardy,' a contraction of *Edgardo*, in his home circle.) Not only did he at once make his reputation as a tenor of the first water, but he possessed remarkable histrionic gifts. The English Opera playbills of that time—Drury Lane, December, 1847—show the metamorphosis of his name: first as 'Mr. S. Reeves,' and later, Mr. 'Sims Reeves.' The 'Sims' addition was suggested by Madame Puzzi as being a very euphonious prefix to Reeves.

It was at the Norwich Festival of 1848 that Reeves first set his feet on the oratorio pathway where he was to gain such well-merited renown. Those who were fortunate enough to hear him in his prime will not readily forget that rich mellow voice, so perfectly natural and absolutely free from any artificiality. And the power and the pathos of that voice! How exquisitely beautiful the phrasing and the poetry which attended every strain! 'The enemy said—with what thrilling forcefulness he would glorify that noble song; not, mark you, as though it were a matter of merely pursuing, but of overtaking.' And then the sigh in his delivery of the initial word in 'Oh! that I knew where I might find Him.' Again, the worked up agony in the *Watchman* scene ('Hymn of Praise'). 'Thrilling' is hardly the word for it, for in spite of the knowledge of what was coming, his interpretation of that reiterated enquiry was such as to make one feel cold down one's back. And, yet again, the tears in his voice as he gave utterance to 'Deeper and deeper still' and 'Tom Bowling.' Yes, Sims Reeves was a consummate artist, and in the retrospect of one's musical experiences the charm of his lovely voice and the spell of his ideally poetic interpretations will not easily fade from the memory.

MR. ADOLPH POLLITZER, Director of the London Academy of Music, and well known as a teacher of the violin and a former leader of several London orchestras, died, after a very short illness, at 43, Hamilton Terrace, on the 14th ult., aged sixty-eight.

DURING the winter months it has been arranged to give on every third Sunday a special Musical Service at Rectory Road Congregational Church, Stoke Newington. Works such as Schubert's 'Song of Miriam,' Mendelssohn's 13th Psalm, 'Lauda Sion,' and 'Hear my Prayer,' and Stainer's 'Crucifixion,' form part of the *répertoire*. Mendelssohn's 'Lauda Sion' has already been given.

REVIEWS.

CHURCH MUSIC.

The Office of the Holy Communion in G. By James Shaw.

Lift high the Cross. By J. Lionel Bennett.

Benedicite, omnia Opera. Settings by C. W. Smith, C. E. Miller, F. Iliffe, H. B. C., J. Stainer, F. Champneys, C. H. Lloyd, George J. Bennett, Arthur E. Godfrey, and Edwin H. Lemare.

(Novello's Parish Choir Book.)

[Novello and Company, Limited.]

MR. JAMES SHAW'S music for the Communion Service is manifestly designed for choirs of average means. Two settings of the Kyrie, which might be used alternately, are provided. The Nicene Creed is chiefly set for the choir in unison, but at the words 'And sitteth on the right hand of the Father,' the music bursts into five-part harmony, the sopranos being divided. The succeeding phrase is given to basses only. The next sentence is sung by the tenors, altos, and sopranos in four parts, and unisonal singing is not resumed until the closing words. By these means monotony is avoided and impressiveness secured. Two sopranos are required in the Sanctus. The opening of the Benedictus, laid out for tenor solo, makes little demand on the vocalist, the highest note being E flat, and the music is melodious and sympathetic. The Agnus Dei, too, is deeply devotional. The Gloria, vigorously written, is in solid four-part vocal harmony until the Amen is reached, when the composer has indulged in four bars of effective counterpoint. The organ accompaniment, though possessing considerable independence, is admirably designed to support and assist the voices.

'Lift high the Cross' is a hymn, originally written by the Very Rev. G. W. Kitchen, Dean of Durham, for a Festival of the Society for the Propagation of the Gospel, held in Winchester Cathedral. Its musical setting, by Mr. J. Lionel Bennett, is simple but effective, and thus it would form an admirable processional.

The ten settings of the 'Song of the Three Children' present a variety that can scarcely fail to meet every requirement of church choirs. It is unnecessary to do more than to point out certain features of some of the arrangements. Mr. C. W. Smith's, in C, is laid out in five vocal parts, those of the tenor being doubled; but a version in four parts only is added in the same number. Mr. C. E. Miller's, in E flat, consists of three double chants. The setting in D, by Dr. G. J. Bennett, is written out at length for voices in unison with varied harmonies in the organ accompaniment. Mr. Arthur E. Godfrey has composed a double quadruple chant in C of melodious and flowing character. The feature of Mr. Edwin H. Lemare's music in B flat is the effective contrasts produced by the varied employment of the voices.

Six Classical Pieces for Church use. Arranged for small military band. By Thomas Brown.

[Novello and Company, Limited.]

'CHURCH PARADE' has a peculiar fascination for visitors to a garrison town, and so has also the subsequent military service when the regimental band supplies the instrumental music. It is for such occasions that Mr. Thomas Brown has arranged these 'Six classical pieces,' for use as voluntaries at 'Church Parade Services.' The score is set out for flute, solo clarinets in B flat, 2nd and 3rd clarinets in B flat, 1st and 2nd Bassoons, 1st and 2nd horns in E flat, 1st and 2nd cornets in B flat, euphonium and trombone, and basses, in addition to a part (in compressed score) for the conductor or organist. The six pieces consist of Handel's March from 'Scipio,' Schumann's 'Träumerei,' Mendelssohn's 'O rest in the Lord,' a movement from Gluck's 'Orpheus,' Spohr's 'Blest are the departed,' and Haydn's Gloria from his first Mass. It is only necessary to add that the selection and the arrangements go hand in hand in regard to utility and effectiveness.

The Angel's Message. Christmas Cantata. Words by Paul Gerhardt. Composed by E. Vine Hall.

His Name shall endure for ever. His only begotten Son. Christmas Anthems. By George Belcher.

[Weekes and Co.]

MR. VINE HALL'S church music is too well known to choirmasters to justify detailed notice of the above cantata, but it should be said that it consists of three choruses in solid four-part harmony, a tenor and a soprano solo, and that the music is simple and melodious in style.

Mr. Belcher has taken the words of his anthems from Holy Writ and set them in a straightforward and unpretentious manner which will appeal to the majority of church choirs. In 'His Name shall endure' opportunities are offered for a bass, tenor, or alto soloist and a quartet; and in 'His only begotten Son' provision is made for soprano, alto, and bass soloists and a quartet of singers.

The Morning and Evening Service, together with the Office for the Holy Communion. Set to music in the key of D. By the Rev. W. Howard Stables.

[Novello and Company, Limited.]

THE increasing number of clergymen who, in more or less degree, submit themselves to musical training is one of the most satisfactory features of modern church progress. The vicar who is not a musical ignoramus will be able to appreciate a good organist and will no longer be influenced by the undesirable suggestions for inappropriate music too often made by well-meaning but sentimentally minded members of congregations. Mr. Stables has manifestly studied music with earnestness and to good purpose. He writes with certainty and with perception of the needs and abilities of well-trained church choirs. We say 'well-trained' advisedly, for although the music presents no exceptional difficulties it demands precision and intelligence from its exponents. We are glad to note that the composer has set the jubilate, a canticle that is too often neglected in the present day. There is no necessity to describe the music in detail, but it should be said that variety is obtained by sections in verse and passages for solo voices and that each number is published separately.

VOCAL PART-MUSIC.

What ho! are all on board asleep? Composed by Henry Leslie.

Each season bringeth pleasure. Composed by T. Palmer.

It is the hour. Composed by Charles H. Fogg.

Which is the properest day to sing? Composed by Dr. Arne.

Saw ye not the pallid Angel? Composed by F. Mendelssohn-Bartholdy.

Gather ye rosebuds. Composed by George Rathbone.

Creation's Hymn. Beethoven. Arranged by E. Sachs. [Novello's Part-Song Book.]

[Novello and Company, Limited.]

'WHAT HO! are all on board asleep?' is an arrangement from Henry Leslie's 'Syrens' duet. It makes an effective part-song and is worthy of favour.

The author's name of the text of 'Each season bringeth pleasure' is omitted, but the optimistic verses have been set to pleasing and appropriately unpretentious music by Mr. T. Palmer, and the composition will certainly give pleasure in whatever season it is sung.

'It is the hour' is yet another setting of Byron's lines, and one, be it added, that will recommend itself to musicians and that well merits the attention of choral societies. It requires careful reading and expressive singing; but when it receives these attentions the music will be found to happily echo the poetical sentiment of the lines.

No description is necessary of Dr. Arne's glee 'Which is the properest day to sing?' Saving Sunday, perhaps, the glee would be 'properest' on any day, and certainly it would make the day in which it was sung merrier withal.

Mendelssohn's 'Saw ye not the pallid Angel?' is also well known to choristers. Its inclusion in this series greatly adds to the value of this estimable issue.

Herrick's excellent and gracefully given advice contained in his lines, 'Gather ye rosebuds while ye may,' has been

set in a light-hearted but musicianly manner by Mr. George Rathbone. The entrances in imitation are admirably designed, and, crisply sung, would be most effective.

Beethoven's 'Creation's Hymn,' as arranged for mixed voices in four parts by Mr. E. Sachs, forms an imposing choral piece specially suitable to a large choir.

THE 'AGAMEMNON' AT CAMBRIDGE.

(BY OUR SPECIAL CORRESPONDENT.)

EIGHTEEN years have passed since the first performance of Greek plays took place at Cambridge. This excellent feature of higher University life owes its initiation to Professor C. Waldstein and Mr. J. W. Clark, who still take an active part in the management of the representations. It may not be without interest to past and present Cambridge men if I give a complete list of the plays that have been performed, together with the names of those who have specially composed music for these interesting productions:—

YEAR.	PLAY.	COMPOSER.
1882	The Ajax of Sophocles	G. A. Macfarren.
1883	The Birds of Aristophanes	Hubert Parry.
1885	The Eumenides of Æschylus	C. Villiers Stanford.
1887	The Œdipus Tyrannus of Sophocles	C. Villiers Stanford.
1890	The Ion of Euripides	Charles Wood.
1894	The Iphigenia in Tauris	Charles Wood.
1897	The Wasps	T. Tertius Noble.
1900	The Agamemnon of Æschylus	Hubert Parry.

The choice of the 'Agamemnon of Æschylus' (in the original Greek) for performance this year was as happy a thought as the selection of Sir Hubert Parry to compose the music. Six representations took place, 'by the members of the University,' at the New Theatre, Cambridge, on the 16th, 17th (twice), 19th, 20th, and 21st ult., and, let me add at the outset, with unqualified success. The cast was as follows:—

<i>Agamemnon</i>	Mr. H. H. KING, Pembroke College.
<i>Clytemnestra</i>	Mr. F. H. LUCAS, Trinity College.
<i>Cassandra</i>	Mr. J. F. CRACE, King's College.
<i>Aegisthus</i>	Mr. I. G. BACK, Trinity Hall.
<i>A Watchman</i>	Mr. E. S. MONTAGU, Trinity College.
<i>A Herald</i>	Mr. E. L. WATT, Trinity Hall.
<i>Leader of the Chorus</i>	Mr. F. SIDGWICK, Trinity College.

A very marked feature of the performances, and one calling for special commendation, was the clear enunciation of the text, not only in the spoken parts, but in those that were sung. If one were hypercritically inclined, the action appeared to be now and then a little stiff; but in the face of such an all-roundness of excellence, this perambulating shortcoming may be placed in the category of spots on the sun.

Of the chief performers special mention is the just due of Mr. J. F. Crace, who gave a very powerful impersonation of *Cassandra*; the dramatic utterance and tragic intensity with which this gentleman played his part call for expressions of the highest praise. Hardly less successful was Mr. F. Sidgwick as *Leader of the Chorus*, whose elocutionary gifts deserve full commendation. The stage arrangements were excellent. A new scene had been painted by Mr. W. T. Hemsley; and the effect in Act i. of the beacon-fire on the hill in the distance was only one of several features of the good stage management, for which that indefatigable factotum of the Greek Play Committee, Mr. J. W. Clark, was responsible, he being treasurer, secretary, and (with Mr. H. J. Edwards) stage manager. A special edition of the play had been prepared, with the verse translation by Miss Anna Swanwick; a most admirable translation of the choruses was also made specially to fit the music by Mr. H. J. Edwards, and printed in the vocal score of the music.

It is now time to turn to the music which Sir Hubert Parry specially composed for this production of 'Agamemnon.' First of all, it is written for a small orchestra—and, by the way, a very good small orchestra those twenty-six players, mostly old Royal College of Music students, proved to be. The score stands thus: flute, oboe, two clarinets, two bassoons, two horns, trumpet, drums, harp, and strings. The result is a proof of what can be obtained from

ANTHEM FOR SOPRANO SOLO AND CHORUS

COMPOSED BY

THOMAS ATTWOOD

ORGANIST OF ST. PAUL'S CATHEDRAL FROM 1796 to 1838

EDITED BY

GEORGE C. MARTIN

ORGANIST OF ST. PAUL'S CATHEDRAL.

Psalm lxxxvi. 1, 3—5.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Larghetto. SOPRANO SOLO.
mf
 Bow down Thine

*Larghetto. ♩ = 60.
 Sw. soft 8 ft.*

dolce.

Ped. soft 16 ft.

ear, O Lord, and hear me, for I . . . am poor, . . and in

mis - er - y, bow down Thine ear, O Lord, and

hear me, for I . . . am poor, I . . . am . . . poor, and in mis - er - y. Be

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mer - ci - ful, be mer - ci - ful un - to me, O Lord, for I will

call, will call dai - ly up - on . . . Thee, I . . . will call . . .

dai - ly up - on Thee, . . . will call up - on Thee, . . . up - on Thee, . . . up - on

Thee.

Soft Gt. or Ch.

a tempo.

Moderato. dolce.

Com - fort the soul, the soul of Thy ser - vant, for un - to

Moderato. 88.

Sw. dolce.

The musical score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, with lyrics 'mer - ci - ful, be mer - ci - ful un - to me, O Lord, for I will'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal line with 'call, will call dai - ly up - on . . . Thee, I . . . will call . . .'. The piano part includes a 'Ch.' (chord) marking. The third system has 'dai - ly up - on Thee, . . . will call up - on Thee, . . . up - on Thee, . . . up - on'. The piano part has 'Sw.' (swell) and 'rit.' (ritardando) markings. The fourth system shows the vocal line ending with 'Thee.' and the piano part continuing with 'Soft Gt. or Ch.' and 'a tempo.' markings. The fifth system is a new section, 'Moderato. dolce.', with the vocal line 'Com - fort the soul, the soul of Thy ser - vant, for un - to'. The piano part has 'Sw. dolce.' and 'Moderato. 88.' markings.

Thee, . . O Lord, O Lord, do I . . lift up my soul.

Ch.

FULL.
SOPRANO.

mf Com - fort the soul, the soul . . of Thy ser - vant, for un - to

ALTO.

mf Com - fort the soul, the soul, the soul . . of Thy ser - vant,

TENOR.

mf Com - fort the soul, the soul, the soul of Thy ser - vant,

BASS.

mf Com - fort the soul, the soul, the soul . . of Thy ser - vant,

Gt. mf

Solo.

Thee, . . O Lord, O Lord, do I . . lift up my soul. For

for un - to Thee, O Lord, do I lift up my soul.

un - - to Thee, O Lord, do I lift up my soul.

un - - to Thee, O Lord, do I lift up my soul.

dim.

Thou, O Lord, for Thou, O Lord, art good, art good and gra - cious, art

p Sw. or Ch.

good and gra - cious, art good and gra - cious. Thou

FULL.

Thou

FULL.

Thou

FULL.

Thou

f Gl.

Lord, art good and gracious, and of great mer - cy, great

Solo.

Lord, art good and gracious,

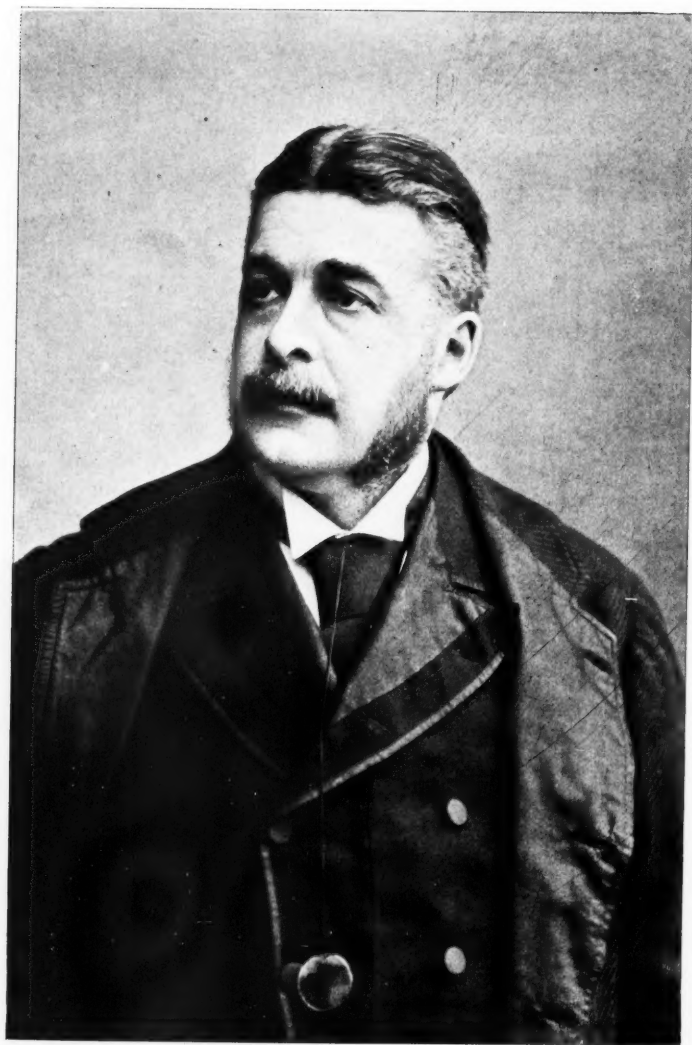
Lord, art good and gracious,

Lord, art good and gracious,

dim.

Sw. dolce.





ARTHUR SULLIVAN.



J. P. Howard

FULL. *SOLO.*

mer - cy un - to all that call up - on . . Thee, un - to all that call, to

FULL.

un - to all that call up - on Thee,

FULL.

un - to all that call up - on . . Thee,

FULL.

un - to all that call up - on Thee,

Gt. mf *p Soc. or Ch.*

FULL. 1st SOPRANO.

all that call, to all that call, that call up - on Thee, that call, . . .

FULL. 2nd SOPRANO.

to

FULL.

to all that call, to

FULL.

to all that call, to

FULL.

to all that call, to

Gt.

dim. *Solo ad lib.*

that call, . . . that call . . . up-on Thee, up-on Thee.

all that call, that call up-on Thee,

all that call, that call up-on Thee,

all that call, to all that call,

all that call, to all that call,

Sw. colla voce. Sw. or Ch.

a tempo. dolce. *FULL.*

Com - fort the soul, the soul of Thy ser - vant, for un-to Thee, . . . O

FULL.

Lord, O . . .

FULL.

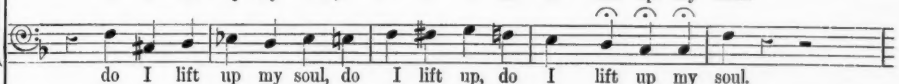
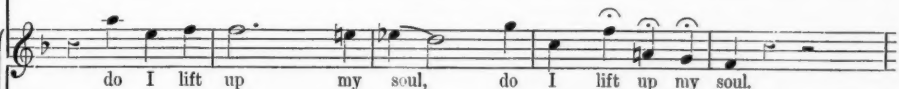
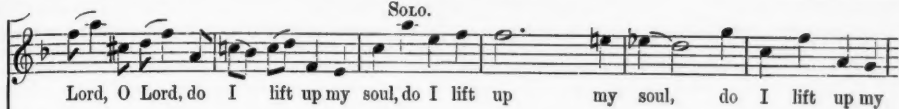
Lord, to

FULL.

Lord, to

a tempo. Sw. dolce. Gt.

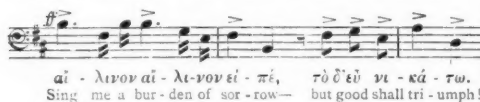
Solo.



simple means when a master-hand tries the experiment. A less artistically-minded man than the Director of the Royal College of Music might have put on the garb of the ultra-archaic in writing music for an ancient play. But that is an ill-fitting raiment that is not very becoming, even if the proper cut of the garments could be ascertained. That Sir Hubert is also a practical composer is evidenced in his distribution of the music between the tenors and basses, in order to relieve them of having so much to learn—perhaps, I may add in a stage whisper, in a short time! This was doubtless his reason for giving the Strophes to one class of voice and the Antistrophes to another almost throughout—and, be it recorded, with excellent effect. Moreover, this method lent itself naturally to variety. For example, the Antistrophe had always to be at a different pitch from the Strophe—bass to tenor, or *vice versa*; and then full advantage was taken of making the Antistrophe a variation of the Strophe in every case—sometimes turning the accompaniment upside down (e.g., pp. 65 and 67 of the vocal score) and sometimes, when the words of the Strophes and Antistrophes conveyed a different sentiment, the same tune, or something akin to it, was accompanied by quite different figures. Still further instances of these artistic subtleties may be found in the contrasted orchestration—e.g., Strophe β' in the first chorus is accompanied by strings, and Antistrophe β' altogether by low wind. Sir Hubert probably does not regard *Leitmotiv* as an all-sufficing means of artistic organization, but no one will deny the perfectly legitimate use of many such devices as subordinate elements of coherence. For example: the idea of *Helen's* being the ultimate cause of all the mischief probably influenced the composer in giving the first reference to her as a frequent undercurrent:—



Again, the music to the burden of the first chorus—



runs through the whole, especially the 'good shall triumph' figure, which in the *Coda* comes as a sort of pathetic mockery.

The accompaniment figure in No. 6—



is used in the *Coda*, and for the lament over *Agamemnon*, because it is associated first with the words 'at every hour haunting fear round my soul, foreboding evil, hovers.' The *Clytaemnestra* figure—



which appears when the chorus first addresses her, recurs when anything ominous is suggested.

The *Agamemnon* theme—



is constantly in evidence, from the overture to the *Coda*, and so on. All this contributes to the remarkable effectiveness of the music—an effectiveness which largely results from the composer's not merely striving after effect, but seriously working out the dictates of his artistic conscience. It is sufficient to say that Sir Hubert Parry's music to 'Agamemnon' shows the mind of the original thinker and the hand of the master musician.

The performance of the music was quite first-rate. I have already referred to the attainments of the band, but the chorus are deserving of equal praise. They sang so well, and so intelligently, that their names deserve to be recorded. Here they are: Messrs. A. Goodliffe, W. E. F. Macmillan, R. J. W. H. Potter, W. B. Stone, G. W. Daisley, R. G. Elwell, E. A. Martell, E. B. Crampton, W. Greer, A. H. Groom, H. M. de P. P. Leite, G. T. Shaw, C. H. Woodman, F. M. Rushmore, P. Stanley, B. C. Johns, H. G. Harrison, and R. H. Hobday.

Sir Hubert Parry conducted the initial and final representations (on the 16th and 21st ult.), but the rest of the performances were under the able direction of Dr. Charles Wood, who had most efficiently trained the chorus.

YSAYE AS A CONDUCTOR.

If curiosity is a sign of a low stage of development, then the British public must have reached giddy heights indeed. It is apparently quite devoid of any desire to know of anything even comparatively new, and so there is some comfort to be derived even from the emptiness of Queen's Hall when M. Ysaye made his first appearance as conductor among us. It has taken us, as a people, years to discover that M. Ysaye is a great violinist—but now the fact is fairly common knowledge. But even that knowledge did not suffice to arouse interest. The audience at the second concert was larger, though the programme was less attractive, and from this there would seem to be some ground for hoping that M. Ysaye will be known as a conductor before his hair grows grey and his eye loses its fire.

M. Ysaye boldly introduced some new and some almost new works at each concert—and all of the French school, though one was composed by a Belgian and one by a Swiss—and with still greater boldness he put M. Jacques Dalcroze's Overture to 'Sancho' at the head of his first concert, on the 14th ult. A new work does not afford a critic much opportunity of judging a new conductor's methods and capabilities, but one could see at once that he is a conductor who knows his own mind, and that he can make the band express it.

Some people were apparently very much surprised at the excellence of his interpretation of the Fifth Symphony of Beethoven and at the skill with which he made the Queen's Hall band accompany Signor Busoni in the 'Emperor' Concerto. But why one should expect an artist who can so convincingly express the dignity no less than the poetry and beauty of the Violin Concerto to be feeble or eccentric in the Fifth Symphony, it is hard to see. The reading of the symphony, then, was finely dignified, though it had a hint of impetuosity which was distinctly stimulating. It had an elasticity—without any distortion of the main rhythmic outline, which, indeed, was magnificently emphasised: it was simply delightful. And above all it gave an impression of strength. The slow movement was phrased most exquisitely—with a true instinct for beauty. There were *rubatos* indeed, but none which can justly be said to have done any violence to the composer's intention. The atmosphere of the *Scherzo* was convincingly right, and the *Finale* went with extraordinary dash and vigour. Without any piling of Pelion on Ossa it went from strength to strength, as it were, naturally and inevitably. To give this impression of inevitableness is the highest triumph of interpretation, and since one of M. Ysaye's great virtues as a soloist is that he does give it, one ought not to have wondered at it here. At the second concert, on the 19th ult., the symphony was Schumann's in C, and of this we had really a memorable performance. It has become almost a commonplace of criticism that Schumann's scoring is heavy and muddy and that his symphonies sound like orchestral

arrangements of pianoforte music. Perhaps the greatest tribute that can be paid to M. Ysaye's conducting is to say that the performance made one wonder why anyone had ever thought so. In matter of phrasing and *tempi* it was all above reproach. The crispness and delicacy of the rushing violin passages in the *Scherzo* were as delightful as the *cantabile* in the slow movement. These two symphonies, with Tchaikowsky's 'Romeo and Juliet' and Saint-Saëns's 'Jeunesse d'Hercule,' were the only well-known orchestral works included in the two programmes, except, of course, the 'Emperor' Concerto.

Of the French works the most striking was undoubtedly César Franck's 'Chasseur Maudit,' which ended the first concert. It is wonderfully picturesque, and wonderfully picturesque was the way in which it was played. Vincent d'Indy also appeared twice in the programme of the 14th. His clever but lugubrious Prelude to 'Fervaal' and his symphonic variations, 'Istar,' tended to increase one's admiration for his great skill, but also to deepen one's doubts whether any great good can come out of so strong an infusion of Wagnerian blood into French veins. A peculiarity of 'Istar'—conditioned by the story of the maiden who had to disrobe by degrees before she could reach and rescue her lover—is that we have variations first and theme last of all. M. Ysaye conducted these in a most masterly way, and they were played with wonderful clearness of detail. M. Duparo's symphonic poem 'Lénoire,' founded on Bürger's ballad, is also well scored, shows some lack of dramatic grip, and is more melodious than most modern French music. But a good third of it is pure Wagner. M. Jaques-Dalcroze's 'Sancho' is a genial and attractive work, showing some sense of humour and a leaning towards polyphony and thematic development, which is rare in works of that school. It is not without significance that all the French composers in this list have been pupils of César Franck, who must have enjoyed something very like a monopoly in his lifetime.

M. Ysaye's conducting of all these modern things was excellent and showed how wide his sympathies are. He reproduced the right atmosphere in these things as skilfully as that of the classical works, and the same sense of proportion which distinguishes his solo playing marked the interpretations of these. When M. Ysaye returns to conduct here, which will be soon, it may be hoped, his treatment of the violins should be closely watched. He is, not unnaturally, very attentive to them, and causes them to play with a tone that is in itself distinctive, and with a finish of phrasing that even M. Lamoureux might have envied. He manages to impart to them some of his own secret of concentrated and continuous tone.

Under M. Ysaye the band accompanies admirably. Signor Busoni played at both concerts—at the first, the 'Emperor' Concerto, and at the second, Rubinstein's Concerto in E flat. His playing of the first has only very recently been discussed, and it was instinct with nobility and poetry. It was not worth while to disinter the dreary Rubinstein Concerto, even though it gave Signor Busoni a chance for a perfectly astonishing display of dazzling virtuosity and irresistible *élan*. But he is so much more than a mere virtuoso. As an encore he played a Rhapsody by Liszt. Miss Florence Schmidt sang at the first concert and Miss Jessie Goldsack at the second.

It must not be forgotten, in conclusion, that M. Ysaye enjoyed an advantage, hitherto denied to all conductors who have come over to England, except M. Lamoureux. He had under him a band perfectly trained and used to playing together. He himself would be the first to admit how much of his success is due to Mr. Henry J. Wood.

ROYAL CHORAL SOCIETY.

THE thirtieth season of the Royal Choral Society was commenced on the 8th ult., at the Royal Albert Hall, with Mendelssohn's 'Elijah.' It is a significant comment on the opinions recently expressed in certain quarters, that Mendelssohn's music was 'played out,' that there have of late been exceptionally large audiences whenever this oratorio has been performed by notable choral bodies. The attendance at the Hereford Festival was unprecedented; at the Birmingham Festival the accommodation

of the Town Hall proved inadequate to the applications for admission, and at the Albert Hall there was an exceptionally large gathering. This continued, and, it may be added, increasing popularity is pre-eminently satisfactory and to be encouraged by fine performances of the oratorio. The latest, given under the direction of Sir Frederick Bridge, will certainly conduce to this desirable result. An exceptionally capable body of choristers has been secured for the present season, and they sang with magnificent precision, clearness of articulation, and superb quality of vocal tone. In regard to the soloists, Miss Ella Russell and Miss Clara Butt sang very finely, and a decided success was achieved by Miss Edna Thornton, a new-comer at these concerts, whose singing of 'Woe unto them' showed exceptional ability. Miss Maggie Purvis also deserves mention for her admirable delivery of the words of the *Youth*. Mr. Andrew Black gave a most impressive reading of the *Prophet*, and the other male parts were excellently sung by Mr. Lloyd Chandos, Mr. William Fell, and Mr. Bertram Mills.

PROMENADE CONCERTS.

SOME FIRST PERFORMANCES.

It may unhesitatingly be said that the series of Promenade concerts concluded on the 10th ult., at the Queen's Hall, is the most important ever given in this country. Towards the close of the season Mr. Robert Newman's magnificent orchestra, from constantly playing under Mr. Henry J. Wood's direction, acquired a oneness in attack and expression and a perfect responsiveness to Mr. Wood's gestures that caused many performances of master-works to become memorable.

Although not a new work, mention is due of the performance, on October 27, of Mr. Arthur Hervey's 'Dramatic Overture,' for it is a clever, significant, and scholarly composition, and has too seldom been heard since its original production in November, 1890, at a concert given by Señor Albeniz. The same evening a bright and stirring 'Yeomanry Patrol,' by Mr. W. H. Squire, was played and much appreciated.

On the 1st ult. the first performance in England was given of M. Alexandre Glazounoff's ballet music 'Ruses d'Amour' (Wiles of Love), which proved a work of considerable musical interest and dimension. The first of its five sections consists of an Introduction, first scene, Gavotte and Musette, Sarabande, and Farandole. The Introduction is based on the old French folk-song 'J'ai du bon tabac,' and the other numbers suggest a *scénario* of French courtliness of the sixteenth and seventeenth centuries. The second section of the suite is a 'Grande Valse' in Western style; but this is followed by the 'Dances of the Male and Female Peasantry,' in which the music assumes a distinctly Russian character. The fourth movement, described as 'Grand Dance of the affianced lovers,' is remarkable for the elaborate nature of a part for solo violin, and responsive passages for solo violoncello, these instruments presumably representing the 'affianced' ones. In the *Finale*, entitled 'La Fricassée,' a return is made to the style of the Introduction and melodies in old dance rhythms. It should be added that the work is most picturesquely scored, and that it is one of M. Glazounoff's latest compositions.

A Suite de Ballet, by Mr. Landon Roland, of very different but equally pleasing character, was performed for the first time on the 3rd ult. This Suite is Mr. Roland's first orchestral effort for the concert-room, but it is so tersely knit, bright, and effectively scored that he may be bidden to further increase our none too large repertory of artistic, light music. It comprises six movements the character of which may be gathered from the following headings: 'Danse caractéristique,' 'Air de ballet,' 'Valse caprice,' 'Danse des Morts,' 'Fête champêtre,' 'Introduction,' and 'Danse Bacchanale.'

The Fantasia, entitled 'The Boy and the Butterfly,' for solo flute, bassoon obbligato, and orchestra, by Mr. George Fox, produced on the 6th ult., is an amusing *jeu d'esprit*, the solo parts in which were admirably rendered by Mr. Albert Fransella and Mr. E. F. James. The same night was heard for the first time in England the Serenade in E

flat (Op. 7), for wood-wind and four horns, by Herr Richard Strauss, a melodious and clearly designed work in one movement.

A work of remarkable cleverness, consisting of Variations for orchestra on the old English air 'Three Blind Mice' (Op. 48), by Mr. Josef Holbrooke, was brought to a hearing for the first time on the 8th ult. Very remarkable is the mastery of contrapuntal resource and facility shown in the variations. They are twenty in number, and some of them are very humorous—a life-saving attribute in a young composer. More should be heard of Mr. Holbrooke—and at the Queen's Hall. Only one more piece calls for record, the first performance in England of a Duet in G for two flutes, by Beethoven. This little work—performed, we believe, at the instigation of Mr. J. S. Shedlock—consists of an *Allegro con brio*, *Minuet*, and *Trio*, and is aptly described by Dr. Deiters in his translation of Thayer's biography of Beethoven as a 'neat, unpretentious *pièce d'occasion*.' It was written for Beethoven's friend Degenhart, and the date on the autograph is August 28, 1792, two months before Beethoven's departure from Vienna.

CRYSTAL PALACE CONCERTS.

THE forty-fifth annual series of the Saturday afternoon Orchestral concerts presumably came to an end on the 17th ult. We say presumably, because no announcement in the programme book was made concerning the continuance of the series in the spring. Whether the concerts will be resumed or not, this may be said in all forcefulness, that Mr. Manns has done noble work at Sydenham during his long *régime* of nearly half-a-century. He has made us intimate with the masterpieces of Schubert and Schumann, and persisted in well doing in the face of scant encouragement. So to speak, he planted the seed of the taste for orchestral music which has developed into a flourishing tree to-day, and it seems almost like ingratitude that its fruit should not fall on his ground. The four last performances do not call for detailed criticism. Those on October 27 and the 10th ult. were conducted by Mr. Manns; that on the 3rd ult. by Mr. Henry J. Wood, in command of Mr. Robert Newman's orchestra, and that on the 17th ult. by Dr. Richter. The last concert directed by Mr. Manns was distinguished by including the Prelude to Mr. Edward Elgar's sacred cantata 'The Dream of Gerontius,' produced at the recent Birmingham Festival. The lofty and impressive music was admirably played, and the piece is so complete in itself that it should be no stranger in our concert-rooms. It should be added that this concert concluded with a fine interpretation of Schubert's great Symphony in C (No. 9), a very appropriate work on this occasion, for it was first introduced to England by Mr. Manns—in two instalments, be it noted—at the Saturday concerts, on April 5 and 12, 1856.

The chief features of the performance, on the 3rd ult., were Tchaikowsky's Fifth Symphony in E minor and his Overture '1812.' Dr. Richter's programme consisted of familiar excerpts from works by Wagner, and Beethoven's Seventh Symphony in A.

ANOTHER NEW ENGLISH COMPOSER.

MR. D. F. TOVEY.

AT some future day Mr. Donald Francis Tovey may look over the programmes of the concerts which he gave at St. James's Hall towards the close of the nineteenth century and wonder how he had the temerity to 'hurl' his works at the public, and at the critics, in the way he has done. He is clever—in fact, highly gifted—and if he bide his time may make a name for himself; for the present, however, he is in the imitative stage, and his powers of imitation are strong. There are themes and developments in his chamber music which sound almost like Beethoven or Brahms, but an attentive listener finds that he has only shadow, not substance; that it is pseudo-Beethoven, pseudo-Brahms. If Mr. Tovey's music were a bad imitation of these masters little harm would be done, but as it is most cleverly formed and fashioned, it may lead many—and among them the composer himself—to accept it as

really great. We do not say that the composer lacks originality; for the present, however, it is hid under a Beethoven-Brahms bushel.

A word or two must be said about the analytical programmes, or 'essays,' as they were named after the third concert. They were offered 'in the full knowledge that their use must seem doubtful to many persons.' In the musical quotations the author has given 'the largest number of essential points—and of those, by preference, such as are likely to be missed.' The 'essential points' in the works of Mozart, Beethoven, and Schumann, which were fully discussed, stand out clearly and require little analytical assistance, and if in Mr. Tovey's compositions they are 'likely to be missed,' it does not say much for their strength or interest. The quotations Mr. Tovey intended for use 'during the actual performance'; the letterpress to be read 'at leisure.' There are clever and thoughtful remarks in them, yet we fear that many, Festus-like, will put off the reading to a convenient season. The good things in them are mixed up with much that is trite and occasionally trivial.

The compositions of Mr. Tovey which were performed at his first and third concerts, on the 1st and 15th ult., consisted of a Trio in C minor, for pianoforte, clarinet, and horn, and a Quintet in C, for pianoforte, two violins, viola, and violoncello. The artists who ably co-operated with him were Messrs. Kruse, Schilsky, A. E. Ferir, and H. Walenn. Mr. Tovey, at his second concert, played Beethoven's Sonata (Op. 81a), the Brahms Variations on a Paganini theme, and other pieces, and proved himself a pianist of exceptional ability. Miss Fillinger was the vocalist. Her songs included Schubert's 'Viola' of 'heavenly' length and Bach's fine cantata for soprano solo, 'Jauchzet Gott in allen Landen.'

MR. COLERIDGE-TAYLOR'S INCIDENTAL MUSIC TO 'HEROD.'

THE time is past when incidental music at our theatres was a reproach. It no longer consists of snippets more or less intelligently pieced together by the conductor, with an arrangement of a waltz or a royalty ballad between the acts. Our managers now employ our best composers to write the music, and some of the best of recent English work owes its origin indirectly to men like Sir Henry Irving, Mr. Alexander, and Mr. Beerbohm Tree. Mr. Tree has had the music of 'Herod' at Her Majesty's composed by Mr. Coleridge-Taylor, whose record, on first principles, would have seemed to make him the man most fitted to illustrate a semi-barbaric subject. But Mr. Taylor's barbarism is Western—'Herod' is Eastern. Perhaps it was consciousness of this that has made Mr. Taylor write perhaps the most civilised music that has come from his pen. It is all very European—rather Slavonic—except a dance in the first act, which somehow suggests Dvorák's 'New World' Symphony. There is a motive illustrating the love of Herod for Mariamne which is full of poignant expressiveness, and there is a great deal of life in the overture and the *entr'actes*; but the impression gathered from hearing the music in the theatre is that it shows less of that originality and maturity which have made most of Mr. Taylor's compositions so remarkable. But it is the fate of such good incidental music that the theatre is the worst place to hear it in. It is always more or less an accompaniment to conversation, and it is not improbable that when heard in the concert-room the music (though it is very well played under Mr. Levey) will create quite a different impression.

ROYAL ACADEMY OF MUSIC.

CONVINCING proofs of excellent training were manifest at the Students' concert of the Royal Academy of Music, held on the 19th ult., at St. James's Hall. Misses Lillian M. D. Kent, Rose E. Wheeler, and Jeannie Bateman, and Mr. Gale Gardner sang with taste and discretion, and considerable skill on the violin was shown by Miss Lulu Barlet. Three pianists were heard, the most finished being Mr. Robert B. Lloyd, who played

Tschaikowsky's 'Thème et Variations' with notable intelligence. Mr. Alfred Amy attacked Beethoven's Sonata in C sharp minor with some success, and Mr. Felix Swinstead played with neatness the solo part of Bach's Clavier Concerto in D minor, being admirably supported by his fellow-student string players, under the direction of Mr. Frederick Corder. Two well-written movements from a MS. sonata for violin and pianoforte, by Mr. Alfred H. Barley, were effectively rendered by Miss Margaret Forster and Mr. York Bowen, and the afternoon concluded in a brilliant manner with the performance of two movements from Klengel's Serenade in F (Op. 24), for strings, which were excellently rendered by the *ensemble* class, under the direction of Mr. Emile Sauret.

MUSICAL COMPETITIONS.

STOWMARKET.—THE 'HENNIKER' COMPETITION.

AMONG the now happily numerous gatherings of its class held in many parts of the country, the 'Henniker Musical Competition' deserves especial mention.

This institution was founded four years ago by the Hon. Alice Henniker with a view to stimulate musical studies in Suffolk, a county with which the Henniker family has long been connected. It is one of the features of the scheme that the meetings are to be held in turn at various populous centres in the district. Last year's competitions were held at Bury and this year's were held, on October 29 and 30, at Stowmarket. Remarkable progress has been made since the scheme was started. This year the proceedings filled out two whole days, and notwithstanding that for many hours two of the three adjudicators were working in separate places concurrently, it was with the greatest difficulty that arrangements could be made to hear all the aspirants. Miss Henniker and the local committee, which comprised a strong representation of the gentry, clergy and ministers of various denominations, may well congratulate themselves on the fruitfulness of their labours.

The numerous classifications of the competitions included pianoforte playing, violin playing, juvenile school choirs, female voice choirs, mixed voice choirs of the church and choral society type, and solo singing for every kind of voice. Besides the purely musical sections, there were elocutionary classes, the intimate connection between good singing and clear articulation and expressive emphasis being thus duly and properly recognised. Of the musical results attained it is possible to speak very highly, especially with regard to the school and the female voice choral society sections. Seventeen school choirs competed. In one section, in which the test piece was 'In Mary's Garden' (Ethel Boyce), there were several performances of remarkable merit, the first prize being awarded to the Shrimpling School (Mr. C. T. Wells), and in another section, St. Mary's, Bury St. Edmund's (girls), gained the first position by a remarkably perfect performance of Schumann's 'Pluck ye roses,' a by no means easy duet, the Wherstead (Ipswich) School coming only one mark behind. In the female voice choir section, the Ipswich Nonconformist Choir Union, under Mr. Hayward, gained nearly full marks for a chaste rendering of 'Flow down, cold rivulet' (Selby), and Mr. Dalby's choir was very little behind. None of the mixed voice choirs reached so high a standard. The Ipswich choir did very well in one section and gained a prize, and in another Mr. Shann's choir came out first. The adjudicators were Dr. McNaught (choral and instrumental), Mr. Douglas Powell (solo singing), Mr. Charles Fry (elocution), and Mr. Alston (plain-song).

The proceedings closed on the evening of the second day with a concert, in which the combined choirs and some of the prize-winners took part. The prizes were distributed by His Highness Prince Frederick Duplep Singh, who had been an attentive auditor during the competition. Miss Henniker (who is an artist of considerable attainments), Miss Whitbread (a locally well-known and accomplished singer with a fine contralto voice), Mr. Douglas Powell, and Mr. Ernest Hodgson sang, Miss Noverre contributed violin solos, Mrs. Fraser Henry accompanied, and Dr. McNaught conducted. Besides the

musical numbers the audience had the great gratification of hearing Mr. Charles Fry recite, and thus exemplify by his own performance the precepts of his adjudications. The secretarial arrangements, which were divided between Mr. C. J. H. Shann (general), Miss Whitbread, Mr. Sidney Thompson, and Mr. W. Yallop, were smoothly carried out.

BARROW-IN-FURNESS.

The Barrow Musical Festival and Competition was commenced in 1899, and was an encouraging success to its promoters. This year's gathering was held on the 14th and 15th ult., and was still more successful than its forerunner. The undertaking appeals especially to local musical resources, but the competitions are partly open to outsiders. It is worked by a strong local committee, which includes the local Member of Parliament, the Mayor, some of the clergy, and many other influential citizens. The money for the prizes (the highest of which was £10) and for some of the expenses is met by donations. The population of Barrow is of an unusually mixed character. This is owing to the rapid rise of the town as an important shipbuilding and manufacturing centre, and the natural immigration of workmen and business men from all parts of the country. The attempt to provide such a community with a means by which sordid cares may be softened and social cohesion promoted is a highly laudable undertaking, and it may be hoped that the patient, sensible, and unselfish labours of the promoters of the competitions will continue to be rewarded by success. The scheme presented all the usual features of these gatherings. There were classes for instruments, solo voices, choirs of all kinds, and notably there was a string quartet section which brought forward three parties of players. Six children's choirs sang and showed excellent training. The test piece was the duet, 'Welcome thou' (Handel), and the first place was won by the Rawlinson Street girls, under Miss H. Paul. The local choral society section introduced four choirs. The prize was gained by the Barrow Madrigal Society, under Miss Lones, a lady who on former occasions has shown uncommon skill as a choir trainer. The test piece was Sterndale Bennett's 'Come live with me.' The open choral section was the most keenly contested, although there were only three entries. The singing reached a high standard. The result was that Hindpool Wesleyans, under Mr. W. Laxham, were awarded the first prize and fifty-two marks (out of sixty), the Barrow Madrigal Society (again under Miss Lones) coming next with fifty-one marks, and the Workington Glee Singers, under Mr. J. C. Harkness, following close behind with forty-nine marks. The test piece was 'Judge me, O God' (Mendelssohn). The solo singing sections were largely patronised. They served to prove that there are plenty of good voices in the district. Seventeen boys, eight sopranos and altos, sixteen tenors, and sixteen basses entered. The test for the string quartet was the *Poco adagio cantabile* movement from Haydn's 'Emperor' Quartet. The playing was distinctly creditable. The evening of the 15th ult. was devoted to competitions in choral classes and a concert given by the prize-winners. There was a large audience that nearly filled the most capacious hall in Barrow—namely, the Drill Hall, which is a dreary and comfortless building. The townsfolk seem to have been so absorbed in constructing great war vessels and vast works that they have passed over the need their town has for a commodious concert hall. The business arrangements of the festival were very well looked after by the executive committee, of which the Rev. Samuel Falle was chairman and Mr. T. J. Symons the honorary secretary. Dr. McNaught adjudicated.

OPERA.

'PATIENCE' REVIVED.

THE revival, on the 7th ult., at the Savoy Theatre, of the Gilbert and Sullivan comic opera 'Patience; or, Bunthorne's Bride,' was an exceptionally interesting event. Originally produced on April 23, 1881, at the now condemned Opera Comique, it proved so successful that it was chosen to inaugurate the Savoy Theatre on the following October 10. The æsthetic craze which the

libretto so mercilessly ridiculed has long since become social history, and there was a doubt whether its satire would not fall flat upon present day listeners; but Mr. W. S. Gilbert's witticisms are directed against the foibles of pretence and insincerity which are always with us, and consequently his story is too old to become antiquated. Moreover, the score contains some of the late composer's daintiest and most attractive numbers—all too well known to bear naming; and so it has come to pass that 'Patience' was received with as much delight and hilarity last month as in 1881. Not one of the principals in the original cast is to be found in the present company, but the opera is excellently served by the following artists: *Patience*, Miss Isabel Jay; *Lady Jane*, Miss Rosina Brandram; *Ladies Angela*, *Saphir*, and *Ella*, Misses Gaston-Murray, Lulu Evans, and Agnes Fraser; *Bunthorne*, Mr. Walter Passmore; *Grosvenor*, Mr. Henry Lytton; *The Duke*, Mr. Robert Evett; *Colonel Caverly*, Mr. Jones-Hewson; *Major Murgatroyd*, Mr. W. H. Leon. The choruses and instrumental portion were rendered with delightful crispness and finish, and the work was mounted with the artistic taste and completeness identified with the Savoy Theatre.

SPINELLI'S 'A BASSO PORTO.'

During a week's visit to the Coronet Theatre, Notting Hill Gate, the recently re-formed Royal Carl Rosa Company gave first performances in London of Signor Niccolò Spinelli's three-act opera 'A Basso Porto,' on the 14th ult., and Gounod's 'Cinq Mars,' on the 17th ult. The composer of the former was born at Turin in 1865, and his opera, originally produced at the Town Theatre, Cologne, on April 18, 1894, has enjoyed some popularity on the Continent. The book, by Eugene Ghechchi, is a clumsily constructed melodrama, unredeemed by a single commendable sentiment. The music of the opera has no pretence to greatness. For the most part, it is feverish and noisy; but it is not without moments of decided strength, of broad melodic charm, and dramatic force. The duet in which *Cicillo* wins *Susella's* consent rings true in its passion. *Marie's* ante-murder prayer contains some beautiful passages, and the serenade which *Cicillo* and *Luigino* sing at the beginning of the second act is very pretty and dainty. In regard to the performers, Miss Winifred Ludlam excelled as *Marie*, and also sang with good effect; Mdlle. Aurelia Révy embodied *Susella* with convincing earnestness, and the parts of *Cicillo* and *Luigino* were sustained with due melodramatic fierceness by Mr. Arthur Deane and Mr. William Stephens. The chorus and orchestra, under the direction of Mr. Eugene Goossens, were excellent.

GOUNOD'S 'CINQ MARS.'

'Cinq Mars' is Gounod's tenth opera, as 'Faust' is his fourth; and to those who know the French master's operatic works this means very much. MM. Paul Poisson and Louis Gallet's libretto, founded on Alfred de Vigny's tragedy of the historic conspiracy against Cardinal Richelieu, was manifestly modelled on the lines of 'Les Huguenots,' which must have proved no little hindrance to the composer. With the exception of the *Princess's* cavatina, 'Nuit resplendissante,' a shepherd's song, and some ballet music, there is little in the score that lingers in one's memory, and tedium sets in where the interest should be most fully aroused. Mdlle. Révy, who throughout the week showed exceptional ability and versatility, embodied the *Princess*, Herr Julius Walther sustained the name-part, and Mr. Alexander Bevan personated *Father Joseph*. The other characters were well played, and justice was done to the choral and orchestral parts, under the conductorship of Mr. Walter van Noordén, who is responsible for the English translation.

At the Dedication Festival at All Saints' Church, Battersea Park, on All Saints' Day, the 1st ult., Mendelssohn's 'Hymn of Praise' and Stanford's Magnificat and Nunc dimittis in B flat were given at Evensong. The organ was supplemented by the band of the Church Orchestral Society, the voluntaries being Gounod's 'Marche Religieuse' and Elgar's 'Imperial' March. Dr. Huntley conducted and Mr. C. J. Capponi presided at the organ.

ST. HUGH CELEBRATION AT LINCOLN MINSTER.

(FROM A CORRESPONDENT.)

In commemoration of the 700th anniversary of the death of St. Hugh, the famous Bishop of Lincoln to whom the preservation and extension of the magnificent Cathedral at Lincoln is mainly due, special services were held with great success on the 16th, 17th, and 18th ult. On Friday, the 16th, the eve of St. Hugh, Dr. G. J. Bennett's Service in A and Boyce's anthem 'I have surely built Thee an House' were sung. Before the festival service on Saturday the Cathedral organist, Dr. G. J. Bennett, gave fine performances of the 'Bridal Chorus' from 'Lohengrin' and Elgar's 'Imperial March.' The processional hymn, 'Blessed city, heavenly Salem,' was sung to a stately and melodious tune, specially composed for the occasion by Dr. Bennett, and after the sermon a hymn was sung, specially composed for St. Hugh's Day by Miss E. Wordsworth, daughter of a former Bishop of Lincoln, and entitled 'Praise to the Fountain-head of Good.' Under the baton of Dr. Bennett, Bach's 'Blessing, glory, and wisdom,' for double choir without accompaniment, was sung by the Cathedral choir, assisted by the Lincoln Musical Society and members of the Diocesan Training College, the whole choir numbering over 150 voices. A faultless rendering was given, the pitch being admirably maintained throughout. In the afternoon, at 2.30, an audience of several thousand people filled the nave and choir to hear a recital by Dr. G. J. Bennett, the following programme being given in a masterly manner by the talented Cathedral organist:—

1. Toccata and Fugue in C major J. S. Bach.
2. Andante from the Symphony in D major Haydn.
(Known as the Clock movement.)
3. Introduction and Allegretto ("Hymn of Praise") Mendelssohn.
4. Lamentation in D minor Guilmant.
5. Largo from the Symphony 'Aus der neuen Welt' .. Dvorák.
6. Allegro con grazia (in 5-4 time) from the 'Sinfonie Pathétique' Tchaikowsky.
7. Schiller March Meyerbeer.

A large number remained for evensong, when Brahms's anthem 'How lovely is Thy dwelling-place' was exquisitely sung by the Cathedral choir, the service, as at matins, being Stanford in B flat. On Sunday morning the Service was Stainer's in E flat, the Introit being 'O Lord my God,' Malan, and the Kyrie and creed, Martin in C. In the afternoon the Cathedral was crowded on the occasion of a special commemorative service in the nave, when the choir numbered 350 voices, being composed of the Cathedral choir, nearly all the choirs of the city churches, and boys from the Grammar school. Dr. Bennett's management of so large a choir was eminently successful, the Magnificat, to Tours in F, being sung with great spirit and precision, while the 'Hallelujah Chorus' was given with wonderfully good effect. Mr. H. S. Trevitt, assistant to Dr. Bennett, efficiently presided at the organ.

MUSIC IN BERLIN.

(BY OUR SPECIAL CORRESPONDENT.)

Berlin, November 16.

THE readers of THE MUSICAL TIMES could derive but little interest from a detailed allusion, on my part, to the 150 and more concerts which have already taken place since the beginning of the present season. Artists of established fame may be heard in England as well as in Berlin; and the less known concert-givers are apt to disappear from the scene, without leaving a trace behind them, having succeeded only in calling forth unfavourable criticisms of their often less than mediocre performances, and in having expended money in the undertaking, which in many cases they can ill afford to lose. And that these latter performances are in the majority may be readily imagined, since there is not a sufficient number of really first-rate artists to justify a weekly 'output' of some twenty-five concerts, which has of late become the average number taking place here in Berlin. Indeed, the almost reckless getting-up of concert performances on the part of unfinished or altogether talentless individuals, is

fast becoming an absolute nuisance, to combat which, in the interests both of the art itself and of the general public, should be the task of the leading organs of the press.

Fortunately the pernicious influence of these more or less ephemeral undertakings is counteracted by a number of excellent institutions. And first amongst these should be mentioned the concerts of the Royal Orchestra, which take place at the Opera, under the able direction of Felix Weingartner, and which are distinguished from all similar concert-giving institutions by the fact of their being purely orchestral—i.e., to the exclusion of all solo performers. These concerts (as well as the respective general rehearsals, held in public on the same day) are invariably crowded by an audience prepared to worship at the shrine of the masters of instrumental music, and to hear their works interpreted in the most perfect manner. In nine out of the ten Subscription concerts given by this institution, a Beethoven Symphony is included, while the works of the more modern masters—Berlioz, Liszt, Tchaikowsky, Glazounow, Brahms, Bruckner, Dvorák, Smetana, and others—are likewise well represented. In the most recent of these concerts, we were favoured with a very spirited, highly-coloured symphony by Josef Suk, the second violinist in the famous Bohemian Quartet Party, who in this work has shown himself a worthy art colleague of his father-in-law, Antonín Dvorák.

Of a somewhat different order are the aims and the characteristic features of our second great institution—viz., the Philharmonic concerts, under the conductorship of Arthur Nikisch. Here an important share in the proceedings is allotted to the virtuoso element. At least one solo vocalist or instrumentalist, and sometimes both, make their appearance at each one of the performances. In this way their character differs not immaterially from those given by the Royal Orchestra. At the Philharmonic concerts the audience assembles for the purpose, *inter alia*, of seeing and of being seen; it is an audience desirous, primarily, of being entertained by the efforts of some distinguished performer, of quizzing his personal appearance and manner—an audience, in fact, by whom the divine symphonic art is only appreciated conditionally.

In addition to these older institutions, which have their location in the western portion of the metropolis, a third has made its appearance this season and established its quarters in the eastern district. The 'Berliner Tonkünstler Orchester,' as the young Society somewhat pretentiously styles itself, has so far, however, scarcely justified its title. This infant Society suffers at present from the want of a really competent conductor, by whom its different, and by no means inefficient elements may be welded together into an artistically efficient whole. That such a wished-for conductor may ere long be coming forward is to be earnestly hoped, as the necessity for the existence of an additional private orchestra to relieve the decidedly overburdened Philharmonic has long since become apparent.

Much activity is already being displayed this season by our great choral societies. The Philharmonic Choir—by far the most important of their number—under the extremely able conductorship of Professor Siegfried Ochs, gave a performance of Schumann's 'Paradise and the Peri,' which, however, went far to show that even a most carefully prepared and absolutely perfect performance can no longer hide from us the fact (pointed out, indeed, long ago by many competent critics) that this once so enthusiastically admired work of the great romantic composer, with its sickly sweet sentimentalism, has already become faded to such an extent as to render its ultimate survival more than doubtful.

The Singakademie, once the leading institution for the performance of the great oratorios and other sacred compositions, has long since forfeited its prominent position in consequence of an almost incredibly one-sided conservatism. It has, in fact, been hermetically closed against the entire modern art, and its loss of artistic importance and of popular support is therefore scarcely to be wondered at. It remains to be seen whether, under its newly appointed conductor, Herr Georg Schumann, matters will improve. Herr Schumann is an able and cultured musician, whose previous experience at Danzig

and Bremen has however hardly been sufficiently extensive for him to acquire the requisite routine and authority for the direction of a great choral society.

The Stern'sche Gesang-Verein, founded fifty years ago for the purpose of counteracting the exclusiveness of the Singakademie, by the performance of the then modern works of Mendelssohn and Schumann, has, since the death of its founder, likewise fallen into a state of decadence. There have been several changes in the conductorship, but neither they nor its present director, Professor Friedrich Gernsheim, have been able to stay the downward movement. Siegfried Ochs, at the head of the Philharmonic Choir, has shown what it is possible to accomplish, by means of a strict discipline and adequate training, with a choir consisting entirely of amateurs. The brilliant performances given under his direction have furnished the public with a standard of excellence that cannot fail to be attended with excellent results in the future.

In my next letter I hope to refer to some aspects of chamber music here.

OTTO LESSMANN.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 18.

THE most important event in our musical life during the present year has been the constitution of a second important and excellent Symphony Orchestra, which, by the side of the old-established Philharmonic (the orchestra of the Imperial Opera) is now giving a series of high-class Orchestral concerts. The new Society was formed about a year ago by a number of musicians with more superfluous leisure at their disposal than they desired, and a small number of concerts were tentatively given. A few well-to-do music-lovers thereupon took up the matter financially; first by providing the young institution with a very efficient conductor in the person of Herr Ferdinand Loewe, and then causing the performances to be given at very low prices, with the result that they had the satisfaction of seeing their efforts rewarded by the attendance of numerous and highly appreciative audiences. Thence the undertaking speedily developed into what is now known as the 'Wiener Concert-Verein,' a Society which already numbers over 1,000 members. A double series of concerts advertised at the beginning of the present season having, in a very short time, been fully subscribed for, a number of extra concerts have been added to the scheme. By virtue of this significant event, the musical physiognomy of the city has been completely changed, and the dream, cherished by our fathers fifty years ago, of the establishment of high-class orchestral performances at popular prices, has at length become a reality. The Symphony concerts of the Wiener Concert-Verein have begun brilliantly under Loewe's direction. Schubert's great C major Symphony, the Fourth Symphony of Brahms, a Concerto Grosso by Handel, and other standard works have been given in excellent style. Moreover, the success achieved by the young Society would seem to have greatly stimulated the musical interest of the public generally, inasmuch as the older concert institutions also have resumed their activity after the recess with an increased support on the part of amateurs.

The concerts of the Gesellschaft der Musik-freunde, which, since the retirement of Herr von Perger, are likewise ably conducted by Herr Loewe, have recently included a masterly performance of Schubert's Mass in E flat major, in which Fräulein von Hochmeister proved herself an excellent concert singer. The Philharmonic concerts are, as in the preceding season, conducted by Herr Mahler. This highly gifted artist has, in his capacity of concert-conductor, met with some adverse criticism on the part of not a few connoisseurs, first, on account of his autocratic interpretations of the classical masterpieces, and, secondly, because of his occasional meddling, for mere purposes of effect, with the instrumentation of Beethoven's symphonies. At the same time, it cannot be denied that his readings are always fascinating, spiritualized, and interesting. Compared with

his mighty predecessor, Hans Richter, with whom the interpretation of a classical art work as a great organic whole formed the chief consideration, Mahler concentrates his attention more especially upon details; and thus, under his baton, every great work is frequently in danger of being split up into several minor pieces of, it is true, exquisite effectiveness. From a technical point of view, however, his performances are characterised by a very high degree of perfection. In regard to his activity as director of the Imperial Opera, there is but one opinion as to his being in the right place. He displays a rare catholicity of taste, and whether the work to be produced be 'Carmen,' 'Die Meistersinger,' 'Cosi fan tutte,' or 'Il Trovatore,' all are studied under his direction with the same amount of care and devotion, and interpreted with equal earnestness and artistic insight into the intentions of their respective composers. It is difficult to discern, however, what reasons may have induced the management to mount the latest novelty produced at the Imperial establishment—viz., the one-act serious opera, 'Der Bundschuh,' by Joseph Reiter. It is not too much to say that a more inane, clumsy, and ineffective piece has seldom been presented on the lyrical stage.

MANDYCZEWSKI.

MUSIC IN AMERICA.

(BY OUR SPECIAL CORRESPONDENT.)

New York, November 12.

INTERESTING EXPERIMENTS IN ACOUSTICS.

My letter of last month was written on the eve of the concert with which, on October 15, the new Symphony Hall in Boston was dedicated to its noble and beautiful uses. Having visited the hall before the concert it was possible for me to say something about it; but I preferred to wait until the inaugural concert provided a practical test before speaking of the acoustical properties of the room. A peculiar interest attached to the test because of the fact that an effort had been made to remove the element of chance from the problem of construction. Wallace C. Sabine, assistant Professor of Physics at Harvard University, who had devoted five years of experimentation to the subject of the reflection and absorption of sound, laid down the acoustical formula to be followed by the architects and builders, and had the satisfaction of seeing his predictions verified to the letter. There is little doubt that the new Symphony Hall in Boston is one of the finest concert-rooms in the world in respect of its acoustical properties. Mr. Sabine began by establishing the duration of audibility of what he calls residual sound, popularly spoken of as reverberation, by means of an organ pipe, the action of which he could control electrically, and a chronograph. Then he determined the relative absorbing power of various substances—cushions, draperies, plaster on lath, plaster on tiles and bricks, wood, open windows, men and women. He made experiments in a score of rooms in Cambridge, Boston, and New York. By taking up the subject of reverberation he found the co-efficients of absorption and reflection of various kinds of wall surfaces, furniture, drapery, &c., and can tell you if you want to know the powers of absorption—sound-absorption, of course—of a fiddler compared with a metre of bench cushion. The inquiries and results are extremely interesting, but sceptics are not likely to admit that because the hall is a success the element of chance in architectural acoustics has been eliminated.

The composition with which the hall was dedicated was Beethoven's solemn Mass in D, which, under the direction of Wilhelm Gericke, and with a paid chorus of 250 voices, received the finest of the half-dozen or more performances which it has been my good fortune to hear in New York, London, Cincinnati, and Boston. Since the dedication the hall has been the home of the Boston Symphony Orchestra, which has given two concerts each week to audiences that have filled every one of its 2,569 chairs. Perhaps as good a way as any to let persons unfamiliar with Boston's interest in its orchestral concerts form an idea on that subject is to record the fact that a fortnight before the

hall was opened to the public all the seats for forty-eight concerts had been bought and paid for at premiums which ranged from two or three to five hundred dollars.

The first of four foreign visitors was Mr. Ernst von Dohnányi, who played his Pianoforte Concerto here and in Brooklyn, and will this week begin a series of recitals. Madame Carreño and Mr. G. Gabrilowitsch are also here, and Mr. Kreisler and Madame Sembrich are preparing to set sail. Mr. Grau and the song-birds that are to warble in his gilded cage in Upper Broadway came in a body and went to San Francisco on a special train. Their season here will not begin until December 18. Meanwhile the effort to habilitate opera in the vernacular is proceeding at the Metropolitan Opera House, with results that do not promise a successful outcome for the experiment. Within the last month Gilbert and Sullivan's opera was the only popular hit. Meanwhile prices have been reduced in the hope of stimulating popular interest, and the contracts of several singers have been cancelled under circumstances which look as if the first spirit of enterprise had given way to a purpose of retrenchment. 'Foxy Quiller,' one of the spineless things which now-a-days masquerade as comic operas, has been produced at the Broadway Theatre. Messrs. Harry B. Smith and Reginald de Koven are its authors, and as there was a copyright performance in London and the first Act has some songs of the old 'heart of oak' stripe, telling how hammers are swung and planes pushed to 'build the walls of England,' I fancy that my London readers will hear of it soon.

The orchestral activities have been in New York, Boston, Pittsburgh, Chicago, and Cincinnati, and acquaintance with much new music is promised. We have had Mr. Dohnányi's concerto, and in a few days the Philharmonic Society will bring forward a symphony, full of the Dvorákian idiom, by Joseph Suk, second violin of the famous Bohemian Quartet. The English Opera Company purpose to produce Goring Thomas's 'Esmeralda,' for the first time in America, on the 19th of this month.

The most pervasive news from the cities in which choral music is cultivated is of preparations for Christmastide performances of 'The Messiah'; but Benedict's 'St. Cecilia' is preparing by the Allegheny Musical Association; Parker's 'Hora Novissima,' besides 'Elijah' and 'The Messiah,' by the Washington Choral Society; Parker's 'A Wanderer's Psalm,' Bach's cantata 'O Light Everlasting,' and Chadwick's 'Lily Nymph' in Boston, besides the works previously reported.

H. E. KREHBIEL.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MR. MAX MOSSEL held his first Drawing-room concert, in the Grosvenor Rooms of the Grand Hotel, on October 25. The function took the form of a vocal and pianoforte recital, the artists being Miss Marie Brema and Mr. Frederick Dawson. The principal pieces of the programme were Schumann's 'Frauenliebe und Leben' and Beethoven's Sonata (Op. 109).

The Birmingham Chamber Concert Society, a new organisation for the promotion of chamber music in this city, gave its first concert, in the Masonic Hall, on the 7th ult. The executive consisted of the Max Mossel String Quartet, Mdle. Johanna Heymann (pianist), Herr Hugo Heinz (vocalist), and Mr. G. H. Manton (accompanist). The programme comprised Beethoven's String Quartet in G (Op. 18, No. 2), Schumann's Pianoforte Quintet (Op. 44), and vocal and pianoforte solos. Everything went off well and the attendance was very good.

Mr. Halford's first orchestral concert was given in the Town Hall, on October 30. The programme was devoted to Mendelssohn and included the 'Ruy Blas' Overture, the Overture and Wedding March from the 'Midsummer Night's Dream' music, and the 'Scotch' Symphony, all of which were well played. Lady Hallé gave the solo part in the Violin Concerto in magnificent style and was well supported by the orchestra. She also played Beethoven's Romance in F to the pianoforte accompaniment of Miss Neruda. The second concert was held on the 13th ult. and was a 'British' night. The works performed were

a Concert-piece by Herbert W. Wareing, Mackenzie's 'Scottish' Pianoforte Concerto (Op. 55)—soloist, Miss Marguerite Elzy; Sullivan's 'Irish' Symphony, Prout's Organ Concerto (Op. 5)—soloist, Mr. C. W. Perkins; and Bennett's Overture 'Parisina.' Dr. Wareing's piece has a motto: 'Sunset—Night at Sea—Sunrise.' It is not, however, mere programme music, but cast in symphonic form, and is a work of very considerable merit. The performance was conducted by the composer, and both were cordially received by the audience. Sir Alexander Mackenzie was enthusiastically welcomed on his appearance to conduct the Concerto. This is a very clever and most effective composition. Some old Scottish airs—'O Puirith Cauld' and 'Green grow the rushes, O!'—are admirably treated. Miss Elzy played splendidly, and the Concerto made quite a sensation. Professor Prout, through illness, was unable to be present, but his Concerto was admirably rendered by Mr. Perkins and the orchestra. Mr. Halford conducted a fine performance of Sullivan's Symphony, a work that excited great admiration. The Bennett Overture went well. Mr. Wilfred Cunliffe contributed some songs. The concert was most interesting, but, sad to say, there was a serious falling off in the attendance. The spirit of patriotism evidently doesn't extend to music, and Mr. Halford will do well, in the future, to administer native art in smaller doses.

The Festival Choral Society gave a special Patriotic concert in the Town Hall, on Saturday afternoon, the 10th ult. Mendelssohn's 'Elijah' was then performed in aid of the Birmingham Daily Mail Reservists' Fund. It was a magnificent success and the hall might have been filled twice over. The principals were Mesdames Marie Duma and Marie Hooten, Mr. William Green, and Mr. Trevoise Daniel, aid being given in the concerted numbers by the Misses Gell, Spence, and Heath, and Messrs. Roper, Cranmer, and Smallwood. Mr. Perkins was the organist and Dr. Sinclair conducted. The services of all were given gratuitously. Costa's version of 'God save the Queen' preceded the oratorio. This was Dr. Sinclair's introduction to the Birmingham public as the Society's conductor, and he met with a most enthusiastic reception from performers and audience. The Society's season opened on the 15th ult., when Gounod's 'Redemption' was performed in the Town Hall, before a large audience. Dr. Sinclair was again cordially greeted, and the extremely fine singing of the chorus was a testimony to his popularity with the Society. The vocal principals were Madame Emily Squire, Miss Anita Sutherland, Mr. Gwilym Richards, and Mr. Ffrangcon Davies, the latter doubling the parts of the Bass Narrator and of Jesus. Assistance was worthily given by Miss Marguerite Gell and Mr. Roper. Altogether it was a fine performance. Sullivan's Overture 'In Memoriam' was played at the beginning, as a tribute of respect to the Society's late conductor, Dr. Swinnerton Heap. The audience stood during the performance and the effect was very impressive.

Three concerts were given on successive evenings in the Masonic Hall, from the 20th ult., when Madame Pollack's party gave a varied entertainment. On the 21st ult. Dr. Rowland Winn (pianist) and Mr. Sidney Brooks (violinist) gave a recital, with Madame Margaret Milward as vocalist; and on the 22nd ult. a concert was given by Miss Trickett, a young local violinist.

Of the Saturday evening concerts mention must be made of that of the 3rd ult., when, under the direction of Mr. Joseph Adams, a concert recital was given of Boito's 'Mefistofele,' and of the Patriotic concert, on the 17th ult., when Handel's 'Messiah' was performed by the Midland Musical Society, under Mr. H. M. Stevenson, all the artists giving their services in aid of the Fund already mentioned.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society performed Sullivan's 'Martyr of Antioch' on the 16th ult. We believe this work was never before performed in Ireland, and it was greatly admired by a crowded audience. The Society's chorus, which is very strong and effective this year, distinguished itself by its excellent singing of the choral parts, and the

orchestra, which was almost entirely local and largely amateur, proved that Dr. Koeller's patience and perseverance are being rewarded as they deserve to be. The solo parts were intrusted to Madame Luisa Sobrino, Miss McKisack, Mr. W. R. Marshall, and Herr Hugo Heinz, all of whom proved very satisfactory.

Dr. Laurence Walker's first Chamber concert was given on the 8th ult., and was, as usual, well patronised. Herr Koerber was the violinist, Herr Bast (Dublin), violoncellist, Dr. Walker himself being the pianist. The programme was well selected, the only unfamiliar work being Saint-Saëns's Trio in F (Op. 18).

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ON October 31 the Hope-Jones electric organ in the Victoria Rooms, which has superseded the large instrument originally built for the Panopticon in London, and which afterwards became the transept organ in St. Paul's Cathedral, was opened. Mr. E. H. Lemare, organist of St. Margaret's, Westminster, gave a recital. On the previous evening the committee of the Rooms invited a large number of organists of Bristol and the neighbourhood to hear a description of the instrument by Mr. Hope-Jones and a short recital by Mr. Lemare, supplemented by a few pieces played by Dr. Buck, organist of Bristol Cathedral.

The Oriana Musical Society, formed chiefly for the practice of unfamiliar male-voice compositions, gave its first concert on October 31, at St. John's Parish Room, under the direction of Mr. Ulrich W. Jüst. In addition to the male-voice choir of thirty-two voices there were, as principal vocalists, Miss Amy Perry (soprano), Mr. Lionel Venn (tenor), Mr. Alfred Bentley (baritone), and Mr. Frank E. Moggs (bass). There was a small but competent orchestra, Mr. Ernest Lane holding the principal first violin. Schumann's 'Luck of Edenhall' and Max Bruch's 'Fair Ellen' were the chief features of the concert, which, with the other selections, were creditably rendered.

Mr. Bertram Fletcher, a violinist of much ability, who has come to reside in Clifton, gave a recital at the Victoria Rooms, on the 5th ult. He played Max Bruch's First Concerto, Bach's Chaconne, and, with Mr. Herbert Parsons (pianist), Beethoven's 'Kreutzer' Sonata.

Mr. Arnold Dolmetsch, with Miss Helène Dolmetsch and Mrs. Elode Dolmetsch, gave two performances of old music on instruments of the character for which the pieces were specially written. The former concert was on the 9th ult., at the Victoria Rooms, and the latter in connection with the Clifton Subscription Chamber Concerts, on the 12th ult., at All Saints' Hall.

The second of the series of Clifton Orchestral Concerts was given on the 10th ult., Dr. Buck conducting. The principal works presented were Schubert's 'Unfinished' Symphony and Beethoven's Third Pianoforte Concerto, with Master Frank Merrick at the solo instrument. Madame Bertha Moore sang.

Miss Amy Riseley (niece of Mr. George Riseley) gave her annual concert at Redland Park Hall, on the 12th ult. In addition to her performance on the pianoforte there were solos by Miss M. Bigg (violin), Miss W. Bigg (violinello), with Mr. G. Herbert Riseley (accompanist). Miss Isabel Simson and Mr. Wilfred Kearton (St. George's Chapel, Windsor) were the vocalists.

Mr. Herbert Parsons gave the first of three Chamber concerts, at the Victoria Rooms, on the 20th ult. He was associated with the Kruse Quartet, who performed Schumann's String Quartet in A minor, and, with Mr. Parsons at the pianoforte, Brahms's Quintet in F minor.

On the 21st ult. the Bristol Æolian Male Choir, under the direction of Mr. G. A. Sleigh, had its annual concert in the hall of the Young Men's Christian Association. The glees sung were creditably rendered, and included 'After three score years,' a setting of verses of Mr. E. Oxenford by Mr. A. G. Colborn, organist of Stapleton Parish Church, given for the first time.

MR. CHARLES E. TINNEY has been appointed a Professor of Singing at the Guildhall School of Music.

MUSIC IN CHELTENHAM.

(FROM A CORRESPONDENT.)

THE opening of the Cheltenham concert season finds us handicapped with the severe disadvantage of having no concert hall. Now that the Assembly Rooms have been pulled down, the Corn Exchange, which has been re-decorated and re-named the Victoria Rooms, is the only available place, and it must be frankly admitted that it is neither suitable nor adequate for any important musical function.

On the 7th ult. the new Philharmonic Society gave the first concert of the season, and, having regard to the inadequacies above referred to, we think the committee did wisely in performing a comparatively modest work and confining themselves to an orchestra of strings. The programme included Schubert's 'Song of Miriam,' together with Morley's five-part madrigal, 'What saith my dainty darling'; Elgar's romance, 'My love dwelt in a Northern land'; Piniuti's 'Eldorado'; and Cooke's 'Strike the lyre,' arranged for mixed voices by Dr. McNaught. The chorus of 100 voices was, on the whole, good, though more male voices are badly needed. Madame Sobrino sang the solo in the 'Song of Miriam' finely, and the chorus did excellent work, showing sound training and considerable confidence and vigour of attack. The part-songs were also well sung. Mr. Phillips is an excellent choral conductor, and good unaccompanied part-singing comes as a revelation to Cheltenham. The two orchestral numbers—'Ball Scene,' by Josef Hellmesberger, and Dvorák's Serenade in E, in which the band was led by Mr. Lewis Hann—were splendidly played under Mr. Phillips's able conductorship.

Another important musical event took place on the 12th ult., when the Cheltenham Festival Society, under the direction of Mr. J. A. Matthews, gave a first performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha.' Great credit is due to Mr. Matthews for his perennial enthusiasm, energy, and foresight in bringing many great works to a first hearing in Cheltenham.

The solos in Mr. Coleridge-Taylor's attractive work were in the capable hands of Madame Norledge, Mr. C. Marsden Child, and Mr. Charles Copland, the last two of whom made their first appearance in Cheltenham. An innovation was the recitation (before the cantatas were sung) of each section of the 'Hiawatha' poem by Madame Adey Brunel, who delivered Longfellow's graphic lines in a masterly manner. The forethought of Mr. Matthews in providing this interesting feature of the evening was greatly appreciated, as was the manner in which the fair reciter enunciated and delivered the words.

The concert opened with a performance of Beethoven's First Symphony, which was well rendered by the band, under the leadership of Mr. E. G. Woodward. Mr. J. A. Matthews conducted throughout.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Hallé Band, under Dr. Richter's baton, gave two concerts, on the 12th and 13th ult. At the first, Schumann's Symphony in E flat and Dvorák's Overture 'Husitzska' were played. Wagner's Overture to the 'Meistersingers' and Smetana's 'Lustspiel' Overture were perhaps the most effective pieces. At the second concert the magnificent performance of Beethoven's No. 7 left nothing to be desired. Dvorák's clever and effective Symphonic Variations were also performed and displayed the very great finish and excellence of every section of the orchestra.

Signor Esposito's first pianoforte recital took place, on the 17th ult., before a large audience. The programme included Beethoven's Sonata in E (Op. 109) and Schumann's 'Carnaval'; but perhaps the best performances were a group of Chopin pieces and Tausig's arrangement of a Bach Toccata and Fugue, Signor Esposito's playing of which was indeed a *tour de force*.

Mr. Arthur Darley, who has been appointed a professor of the violin at the Royal Irish Academy, gave a recital at

the end of October, at which he went through a long programme of classical music. Considerable satisfaction was displayed at his sympathetic rendering of expressive music.

The Feis Ceoil annual general meeting, on the 16th ult., was on rather a larger scale than usual. Professor Mahaffy, of Dublin University, made an admirable speech, advocating the work of the Association, and Mr. T. W. Russell, M.P., made an eloquent appeal on behalf of the need for a large municipal hall suitable for concerts. The accounts of the Association show a distinct improvement on previous years. The committee announce that the adjudicators at the forthcoming festival will be as follows: Composition, Professor Prout; choral, vocal ensemble, and organ playing, Mr. Ivor Atkins, of Worcester; strings and chamber music, Herr Carl Fuchs (Professor, Manchester Royal College); solo singing, Mr. Denis O'Sullivan; and pianoforte playing, Mr. Oscar Beringer.

The Dublin Orchestral Society opened its third season on the 21st ult. The engagement of Mr. Denis O'Sullivan seemed to attract a very large audience, and his admirable singing of a *scena* from Verdi's 'Don Carlos,' and of two Irish airs, orchestrated by Dr. Stanford and Signor Esposito, left nothing to be desired. The band showed considerable advance in Beethoven's Fourth Symphony, the Vorspiel to 'Lohengrin,' and the Overture to the 'Flying Dutchman.'

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE annual concert of the Railway Guards' Friendly Society took place in St. Andrew's Hall on October 25, in the presence of a very large audience. The quartet of vocalists included Miss Elsie Mackenzie, Miss Ada Crossley, Mr. Dalgety Henderson, and Mr. Charles Phillips; while Miss Ethel Barns effectively played several violin solos and Miss Gwendolyn Toms was solo pianist.

The Corn Hall, Attleborough, was the scene of a more than usually attractive concert on October 31, which had been organised by Prince Frederick Dhuleep Singh on behalf of a fund being raised for the repair of the Parish Church of Wilby, an adjoining parish. The performers included the Hon. Miss Henniker, Miss Whitbread, Prince F. Dhuleep Singh, and Mr. G. Uttley, vocalists; with Miss Noverre, solo violin, and Mrs. Fraser Henry, solo pianoforte.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Musical Education Society opened its second session in October with an encouraging increase in the membership. The first papers were read by Professor Niecks, the president (on 'Practical conclusions to be drawn from the Ethics of Music'); Mr. T. H. Collinson (on 'The Training of Choristers,' illustrated by members of the Cathedral choir), Mrs. Kennedy Fraser, and Mr. Franklin Peterson.

The Edinburgh Bach Society opened its thirteenth session on the 9th ult., when Professor Niecks, honorary president, addressed the members in a paper entitled 'A Criticism of Bach.'

Mr. Denhof's Chamber concerts, now in their fifth season, made an auspicious beginning, when good audiences assembled in the Music Hall to hear Miss Clara Butt and M. Louis Pecskaï at the first concert, in October, and Madame Ella Russell and Professor Carl Halir at the second, on the 7th ult.

Recitals were given by Mr. Della Torre (October 29), also by Miss May Elliot (10th ult.), a pupil of Herr Stavenhagen, who has settled now in Edinburgh, and whose excellent technique and sound musical intelligence won the favour of her audience.

On the 15th ult. Mr. Elkan Kosman, with his quartet, gave a delightful concert in the Masonic Hall to an audience all too small for the excellence of the programme and performance.

The first of the University concerts, organised by Professor Niecks, is specially referred to on p. 801.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

ALREADY we have enjoyed two of the delightful concerts which Mr. Brodsky undertakes for the benefit of the fund enabling talented pupils to complete their studies at the Royal College of Music, over which he so ably presides. The programmes of these recitals of chamber music are generally so arranged as to present a pianoforte quartet or quintet between the purely string masterpieces which open and close the evening's enjoyment; and at the first meeting in the manner in which Miss Edith Webster—so long a pupil of the College and now a valued member of the teaching staff—presided at the pianoforte in Schumann's celebrated Quintet excited the utmost enthusiasm and a triple recall. Not less ably did our tried and experienced resident teacher, Mr. Isidor Cohn, lead the way, at the recital of the 7th ult., in Brahms's Pianoforte Quartet in A major. But, however great may be the charm of the intermediate piece, the great charm of the recitals consists in the exquisitely finished performance of Messrs. Brodsky, Rawdon Briggs, Speelman, and Fuchs in such works as the Quartets of Beethoven in F major (Op. 135) and in E minor (Op. 59).

Miss St. Angelo, another of our young Manchester pianists of high talent, called her friends together on the 5th ult. to listen to a selection of exacting works, wherein from Bach to Liszt she displayed wonderful executive brilliance and dexterity.

Mr. Lane, also, has given two of his Subscription and always crowded concerts, introducing, on the 3rd ult., a large number of star vocalists, with Lady Hallé, who was received with delight and unbounded enthusiasm, and on the 17th bringing Mr. Santley and Madame Ella Russell to his extremely creditable annual rendering of the 'Elijah.'

At the Hallé Subscription meetings the orchestra, under Dr. Richter, was, of course, inimitable alike in the Symphony in E flat of Mozart, the No. 4 of Beethoven, and in many works of less pretension. On the 8th ult. M. Ysaye very wisely gave us two violin concertos of totally different style—the B minor of Saint-Saëns and the Bach in E, with accompaniment for strings and organ, which latter part was rendered by Mr. C. H. Fogg with great tact and discretion. In the interpretation of *Hans Sachs's* Monologue and in *Wotan's* 'Abschied,' Mr. Van Rooy's splendid voice and dramatic style delighted everybody. And, naturally, Mr. Rosenthal drew a crowded audience, on the 22nd ult., to enjoy his playing of Schumann's Concerto and Liszt's extraordinary 'Don Juan' Fantasia.

We have also had a revival of Handel's 'Acis and Galatea'—with the strange omission of its greatest chorus, 'Wretched lovers'; and Brahms's 'German Requiem,' with which Mr. R. H. Wilson evidently had taken great pains. The choral work throughout the whole evening was excellent.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE regular season was initiated in Nottingham on the 8th ult., by the Chamber concert given by Miss Cantelo, whose performance of Brahms's Variations on a theme by Handel was lucid and masterful. Her programme was completed with the assistance of Miss Maud Powell and Mr. Paul Ludwig. Their united powers were exhibited to advantage in Schubert's elegant Trio in B flat for pianoforte, violin, and violoncello. At Derby, the same artist gave the first of a series of Chamber concerts on the 16th ult.

The Derby Choral Union gave a performance of 'Judas Maccabæus' on the 13th ult. The band and chorus, who did excellent work, were conducted by Mr. Charles Hancock.

The Nottingham Sacred Harmonic Society opened its season, on the 22nd ult., with a concert performance of the first two acts of Wagner's 'Tannhäuser.' The title-*rolle* was undertaken by Mr. William Green, *Elizabeth* by Madame Ella Russell; the other principals were Mr. Watkin Mills, Mr. Robert Radford, Mr. Sobell, Mr. Pearce, and Mr. Turpenney. The chorus was good throughout, but especially so in the 'Tournament of Song,' and Mr. Henry J. Wood conducted with his wonted efficiency.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Newcastle and Gateshead Choral Union commenced its season, on the 2nd ult., with a concert consisting exclusively of orchestral music, by the Hallé Orchestra, under the conductorship of Dr. Hans Richter. The concert was chiefly remarkable in that it introduced for the first time to a Newcastle audience Mr. Edward Elgar's 'Variations on an Original Theme' and Dvorák's Symphony 'From the New World.' The concert, held in Olympia, Newcastle, was in every way successful.

On the 8th ult. the Middlesbrough Musical Union gave a performance of Goring Thomas's cantata 'The Sun-Worshippers,' in the Town Hall, Middlesbrough, with Miss Agnes Nicholls and Mr. Charles Saunders in the solo parts and Mr. N. Kilburn conducting. An exceedingly good rendering of the work was obtained. At the same concert Mr. Louis Pecska gave a very fine performance of Max Bruch's Violin Concerto in G minor.

The Newcastle Chamber Music Society, which this year attains its majority, gave its ninety-first concert, in the Assembly Rooms, Newcastle, on the 15th ult. The programme included Brahms's Quartet in C minor (Op. 51, No. 1) and Beethoven's Quartet in G (Op. 18, No. 2), both of which were well played by Messrs. Müller, Schmidt, Krause, and Renard. Mr. Francis Harford was the vocalist and Mr. J. M. Preston the accompanist.

On the 10th ult. Messrs. A. and S. Oppenheim gave a very excellent concert of chamber music in Newcastle, when Mendelssohn's String Quartet (Op. 44, No. 2) and Schumann's Quartet in A were played by Mr. A. Oppenheim, Miss E. Smith, Mr. R. Smith, and Miss G. Smith.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE appointment of Mr. Henry J. Wood to the post of conductor of the next Sheffield Musical Festival has given much satisfaction in local musical circles. It is felt that his record and attainments qualify him for the position, and he will come to Sheffield with every augury of success. He will find able lieutenants in Dr. Coward and Mr. J. W. Phillips, who have been so largely responsible for past successes.

Dr. Coward's cantata 'The King's Error' was performed at Ann's Road Church, Heeley, on the 11th ult., the composer conducting. Trained by Mr. E. Jeffs, the choir-master, a capable chorus of eighty voices sang the choral portions of the work with commendable spirit and accuracy. The principals were Miss Eleanor Coward, Miss Nellie Chisholm, Mr. Harold Green, and Mr. Frank Shimeld. Mr. S. Freeman was organist.

At the second of Miss Foxon's Subscription concerts, held on the 13th ult., Miss Liza Lehmann's song cycle 'In a Persian Garden' was performed. The soloists were Madame Ruth Lamb, Miss Ada Crossley, Mr. Ley Vernon, and Mr. Francis Harford, with Mr. S. Liddle at the pianoforte. The work was sung with perfect *ensemble* and was thoroughly enjoyed. Mr. Ross and Mr. Moore played duets on two pianofortes.

The Sheffield Orchestra opened its second season with a concert in the Albert Hall, Sheffield, on the 15th ult. Under the direction of Dr. Coward, Mendelssohn's Scotch Symphony, Parry's 'Hypatia' Suite, Grieg's 'In Autumn' Overture, and Delibes's Air and Variations from 'La Slave' were played with accuracy, dash, and finish. Efforts are being made to establish the Orchestra as a permanent organization, and it is believed the project will be successful. Mr. Charles Knowles was the vocalist.

The Sheffield Musical Union gave an interesting and successful concert on the 20th ult. Gluck's 'Orpheus' was the main feature of the concert. Miss Brema sang the music of the title-*rolle* with her customary dramatic intensity and effect. Mendelssohn's Thirteenth Psalm afforded band and chorus scope for the winning of fresh laurels, and the concert may be written down as a success for principals, chorus, and orchestra. Miss Ethel Wood, who sang Stanford's 'There's a bower of roses,' and Miss Louie Coward were the other soloists. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was at the organ. Dr. Coward conducted.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE dedication of the new organ at Llandaff Cathedral took place on the 1st ult. The instrument, which was built by the Hope-Jones Organ Company, Norwich, contains three manuals and is worked by electro-magnetism assisted by pneumatic power, the console being on the South side of the Cathedral. The cost of the organ (which has not been quite completed) is about £1,750 up to the present. Mr. G. G. Beale presided at the instrument with his usual efficiency, the Cathedral choir being augmented by vocal contingents from neighbouring churches. The anthem was Beethoven's 'Hallelujah.'

The Cardiff Orchestral Society commenced its twentieth season on the 15th ult., when the programme included *Marche Funèbre* (Chopin), *Berceuse* (Squire), *Overture to 'Prometheus'* (Beethoven), *Introduction to Act 3 of 'Lohengrin'* (Wagner), and *Overture to 'Il Barbiere'* (Rossini). Madame Amy Sherwin and Mr. Andrew Black rendered a number of solos, and Mr. Frederic Griffith contributed three flute pieces by Edward German, Saint-Saëns, and Chopin-Taffanel respectively. The concert ranks amongst the best given by the Society, the band never having played better. Mr. Deacon was the accompanist.

The former organ at Llandaff Cathedral has been presented to the very ancient Priory Church at Usk, Monmouthshire, by Mr. Richards, of The Priory, after having been thoroughly repaired by Messrs. Vowles, organ builders, Bristol. At the re-opening of the instrument, on the 14th ult., Mr. G. G. Beale, organist at Llandaff, presided at the instrument, and gave an organ recital in the afternoon; Mr. Miller, of Llandaff Cathedral, contributing solos by Handel and Gounod.

The programme of next year's National Eisteddfod, to be held at Merthyr Tydfil, has been issued. The whole of the choruses in Mendelssohn's 'Hymn of Praise' have been selected as test pieces for the chief choral prize, and competing choirs are to be prepared to sing any number or numbers called for by the adjudicators on the day of competition. This is a new departure of some importance, the working of which will be watched with interest.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

THE first event in point of date that I have to record is the visit of the Royal Carl Rosa Opera Company to Leeds during the week beginning October 22. They deserve this prominence since the company is, as a whole, stronger than it has been for years past, and gave really excellent all-round performances of the two novelties—the rather insipid 'Cinq Mars' of Gounod and the strongly seasoned 'A Basso Porto' of Spinelli. The first concert of the Philharmonic and Subscription series, on October 31, was an excellent one. It was chiefly orchestral, the Hallé band, under Dr. Richter, giving a fine performance of the C minor Symphony of Beethoven, and introducing two works new to Leeds—the Symphonic Variations of Dvorák and Liszt's 'Mephisto Walzer.' The Philharmonic chorus took part in Brahms's 'Triumphlied,' and showed the result of the teaching of their new chorus-master, Mr. Fricker (the Town Hall organist), by a remarkably finished performance of that stupendous and exacting work. For chamber music Leeds is largely indebted to Mr. Rawdon Briggs, whose quartet concerts have become a characteristic feature of the music of a town which, for its size and musical pretensions, is very behindhand in this respect. On October 29 Mr. Briggs began a fresh season, he and his colleagues, Messrs. Bridge, Holme, and Hutton, with Mr. Cohn as pianist, giving thoroughly artistic renderings of Richard Strauss's interesting Piano-forte Quartet in C minor, and more familiar works by Mozart and Beethoven. A more modest supplement to these concerts is provided by the 'Bohemian' Chamber concerts, where tobacco is the rule and evening dress the exception; but where an efficient quartet of local players,

with Mr. E. Elliott as leader, give good all-round performances. On the 13th ult. the programme included a Mozart quartet and Grieg's characteristic work in G minor, together with the *Molto lento* from Rubinstein's Op. 17, No. 2. On October 23 Messrs. Haddock's series of Musical Evenings was resumed. At the second of these 'Evenings,' on the 20th ult., as on a corresponding occasion at Harrogate the preceding evening, Miss Pauline St. Angelo was the pianist, playing with exceeding finish and refinement, and Miss Clara Butt the vocalist. The orchestra which Mr. Edgar Haddock has organized gave a concert in aid of charity on the 6th ult., and on the 10th Mr. Brodsky appeared at an afternoon concert given by Miss Lily Pearce and Mr. C. Wilkinson, two local musicians, and took part with Mr. Wilkinson in a Grieg sonata. Mrs. Creser's very agreeable singing was a pleasant feature of this concert. Some Saturday Popular concerts that have been instituted at Leeds afford good entertainment, and have introduced a few very able artists, such as Miss Agnes Nicholls and Miss Muriel Foster, but do not otherwise call for serious criticism. Of more artistic moment is a series of six lectures that has been given by Mr. Hattersley on Beethoven's pianoforte sonatas. Though he has confined himself rather rigidly to technical matters of structure and the like, and hardly touched upon their æsthetic qualities, the lectures have interested as well as instructed his hearers.

BRADFORD.

The first Bradford concert of moment was that of the Bradford Old Choral Society, on October 23, when a good miscellaneous programme was arranged. Gounod's Psalm, 'By Babylon's Wave,' was contrasted with Parry's virile 'Blest Pair of Sirens,' and Stanford's spirited 'Cavalier Songs' lightened the programme, though not so much as if they had been sung with all the dash for which they call. A Haydn symphony, creditably played, and Rubinstein's Piano-forte Concerto in D minor, with Mr. S. Midgley as an artistic soloist, were the chief instrumental pieces. Miss Clara Butt and Mr. W. Thornton were the vocalists, and Mr. Hartwell Robertshaw conducted with marked ability. Three days later the Bradford Festival Choral Society followed suit, contenting itself with the familiar 'Elijah,' of which a satisfactory performance was given, under Dr. Cowen's direction, with Miss Ethel Wood, Miss Florence Oliver, Mr. W. Green, and Mr. Andrew Black as principals. On the 9th ult. the Hallé Orchestra appeared at the first of the Subscription concerts, a superlatively fine reading of the 'Eroica' being given by Dr. Richter, while another striking feature of an excellent concert was the superb violin playing of Mr. Ysaye, who chose Saint-Saëns's Third Concerto as his principal solo. Miss Nevada was the vocalist. On the following evening the Bradford Permanent Orchestra, under Dr. Cowen, gave its second concert. Haydn's 'Oxford' Symphony was well played, and Mr. German's charming 'Nell Gwyn' dances—the only novelty in the programme—made a most favourable impression. Miss Ada Crossley and Mr. George Uttley were the vocalists. A thoroughly artistic concert was given by Miss Lummert, on the 19th ult. The concert-giver was assisted by Miss Wehner, and Mr. Isidor Cohn was the pianist.

It seems that my statement that Mr. Edward Lloyd made his farewell to Bradford last season at a specially arranged Subscription concert needs qualification. The programme was certainly 'specially arranged' for that purpose—the 'Hymn of Praise' and Rossini's 'Stabat Mater' being chosen at Mr. Lloyd's suggestion. Though the programme was retained, the farewell was postponed before the concert actually took place.

Three more Huddersfield Subscription concerts call for the briefest possible mention. On October 24 Miss Macintyre's party appeared, Mr. Zwintscher's brilliant pianoforte playing being a striking feature of the concert. On the 6th ult. Mr. Rosenthal and Miss Butt joined in a pianoforte and vocal recital, the pianist causing delight by his fine and intellectual reading of Schumann's 'Etudes Symphoniques' and wonderment by his execution of Liszt's 'Don Juan' Fantasia.

In York, Mr. T. T. Noble, the Cathedral organist, has been helping to raise money for the renewal of his instrument, which is in the last stage of collapse, by giving a series of weekly recitals. The programmes have been admirably chosen, and range over all that is best in organ music, classical and modern. About £3,500 has already been collected in the county, and the work has been placed in the hands of Messrs. J. W. Walker and Sons. It has not yet been officially stated what the pitch of the restored instrument will be, but doubtless advantage will be taken of the re-construction to adopt the low pitch.

The Hull Harmonic Society began its season on the 16th ult. with 'Elijah,' under Mr. Walter Porter's conductorship. The principals were Miss Ethel Wood, Madame Marie Hooton, Mr. E. Branscombe, and Mr. Ivor Foster.

At Scarborough the fourteenth season of Messrs. Cass and Owen Williams's excellent Chamber concerts was begun on October 29, the programme including pianoforte quintets by Schumann and Brahms. The concert-givers were assisted by Miss Edith Cass, Miss Ethel Wheelhouse, and Miss Alderson Smith; Mr. Chilver Wilson being the vocalist. On the 19th ult. Messrs. Cass and Williams played sonatas by Grieg and Brahms, and Miss Nancy Green contributed songs. At Filey, Miss Wheelhouse gave a Chamber concert on October 26, a quartet by Mozart and Beethoven's Serenade Trio being the chief pieces.

LONDON AND SUBURBAN CONCERTS, &c.

DR. RICHTER concluded his brief autumn season at St. James's Hall, on the 5th ult., with a typical Wagner-Beethoven programme, the work by the latter master being the C minor Symphony. Comment is needless. The preceding concert, on October 29, opened with Tschaiowsky's Fantaisie Overture 'Hamlet' (Op. 67), which is, perhaps, the finest of the Russian master's compositions in this form. Three excerpts from Wagner and M. Glazounoff's Sixth Symphony in C minor completed the scheme.

MR. ROBERT NEWMAN began a fifth series of Symphony concerts at the Queen's Hall, on the 10th ult., but as only well known compositions were played it is sufficient to say that Mr. Henry J. Wood conducted and that the soloists were Madame Amy Sherwin and M. Ysaye, the latter being heard in Beethoven's Violin Concerto.

THE Saturday Popular Concerts were resumed at St. James's Hall, on the 7th ult., when the quartet was led by Herr Halir, who was supported by Messrs. Haydn Inwards, Alfred Gibson, and Paul Ludwig. Miss Adela Verne was the solo pianist and Mr. Lawrence Rea sang. On the following Saturday Mr. Halir again was first violin, but Mr. A. J. Slocombe took the place of Mr. Inwards in his unavoidable absence. Mr. Leonard Borwick played and the Hon. Margaret Henniker was the vocalist. Lady Hallé made her re-appearance on the 17th ult., when the soloists were Signor Busoni and Mr. Kennerley Rumford. The programmes have been of the usual 'Popular' character.

THE association of M. Ysaye and Signor Busoni at a recital, on the 21st ult., at the Queen's Hall, was a most happy combination, and superb interpretations were given of Bach's Sonata in E—the third of the set of six for violin and clavier—and of Beethoven's 'Kreutzer' Sonata. Signor Busoni's performance of the second book of Chopin's 'Etudes' (Op. 25) was remarkable for finish and delicacy, and Madame Kirkby Lunn sang very finely.

MR. FREDERICK DAWSON gave a pianoforte recital, on October 31, at St. James's Hall, in which he showed marked advance in the interpretation of Beethoven, his reading of this composer's Sonata in E (Op. 109) being admirable. He is also to be commended for including in his programme two charming little pieces, an Improvviso in C (Op. 13, No. 1) and Ritornello (Op. 20, No. 2), by Sir A. C. Mackenzie, and an 'Etude Pathétique,' by Mr. Graham P. Moore.

MR. HENRY SUCH gave distinction to his orchestral concert, on the 16th ult., at St. James's Hall, by including in the programme Mr. Edward Elgar's Concert-overture 'Froissart,' which, although written for the Worcester Festival of 1890, was stated to have not previously been performed in London. The work, which is headed 'When chivalry lifted up her lance on high,' is stirring and romantic in character, and is an interesting example of early effort. Mr. Such played with his usual intelligence and brilliancy the solo part of Dr. Joachim's Hungarian and Mendelssohn's Violin Concertos, and the orchestra, under the direction of Dr. Frederic H. Cowen, gave effective renderings of two of this composer's charming 'Four English Dances' and Beethoven's 'Coriolan' Overture.

MR. REISENAUER concluded, on the 8th ult., his three pianoforte recitals at St. James's Hall. His playing has shown him to be a fine executant, but unequal in his readings, this being noticeable in his interpretation of Beethoven's colossal Sonata in B flat (Op. 106).

THE Curtius Concert Club re-commenced its Evenings on the 7th ult., but at St. James's Hall instead of, as formerly, at the Prince's Galleries. The first Evening was given by Madame Marchesi, who introduced three new songs by Hugo Wolff, severally named, 'Im Frühling,' 'Agnes,' and 'Nixe Binxuss,' the last-named being very quaint. Later in the evening Madame Marchesi sang for the first time 'I miei saluti,' by Sir A. C. Mackenzie; 'Proud Maisie,' by Sir Hubert Parry; 'Cradle Song,' by Mr. Hamish MacCunn; and 'L'oiseleur,' by Madame Liza Lehmann; all these fully sustaining the reputation of their respective composers. The two subsequent recitals were given by Miss Marie Brema and Herr von Rooy, the former being assisted by M. Alfred Cortot, an able pianist and conductor of the Paris Philharmonic Society, and the latter by Professor Carl Friedberg, a typical German pianoforte player from Frankfurt.

MADAME HILDA BERGERON, from Stockholm, gave an artistic vocal recital, on the 12th ult., at St. James's Hall, and was very successful in her renderings of Swedish songs.

MISS ETHEL BARNES and Mr. Charles Phillips began a sixth series of their estimable Chamber concerts on the 13th ult., at the Steinway Hall. A vivacious performance was given of Sinding's Sonata in E (Op. 39) for violin and pianoforte, the latter instrument being played by Miss Mary Olson, and an artistic selection of songs was well sung by Mdlle. Carla Tinos and Mr. Charles Phillips.

MR. EDWARD ILES, a young baritone vocalist of considerable musical ability, began, on the 8th ult., at Steinway Hall, a series of vocal recitals at which he accompanied himself. His programmes were most comprehensive.

THE concert given by the Strolling Players Amateur Orchestral Society, on the 15th ult., was too light in character to merit serious criticism. A pleasing feature, however, was the first concert-room performance, if we mistake not, of the Three Dances from Mr. Edward German's incidental music to 'English Nell,' now being played at the Prince of Wales's Theatre. These pieces consist of a Country, Pastoral, and Merry-makers' Dance, and form an attractive addition to light music of artistic character.

MR. VERT's concert, on the 2nd ult., at St. James's Hall, does not call for criticism. It is sufficient to say that the artists were Mesdames Albani, Ada Crossley, and Messrs. Ben Davies, Kennerley Rumford, Frederick Dawson, and Tivadar Nachez, and that they succeeded in delighting a large audience.

PERFORMANCES testifying to notable ability and artistic earnestness have also been given by Mr. Sydney Brooks, on the 7th ult., at the Salle Erard; Mr. E. H. Thorne, on the 10th ult., at St. Martin's Town Hall; Miss Ethel Sharpe and Mr. Alfred Hobday, on the 12th ult., at St. James's Hall; Miss Lebell and M. Louis Pecsai, on the 13th ult., at the Salle Erard; Miss Anita Sutherland, on the same evening, at Steinway Hall; Mr. Hirwen Jones, the following afternoon, and the Misses Louie and Anna Lowe, on the 20th ult., at the same hall.

THE Finsbury Choral Association's first concert this season took place on the 22nd ult., when Bridge's 'Ballad of the Clamperdown' and the 'Golden Legend' were performed. Sir Frederick Bridge, who conducted his own cantata, made a touching allusion to the loss British art had sustained in the lamented death that day of Sir Arthur Sullivan, and the Overture 'In Memoriam' was appropriately performed. The late composer's popular cantata received an excellent interpretation by the chorus and orchestra of the Society, the solo parts being successfully sung by Madame Emily Davies, Miss Greta Williams, Mr. Whitworth Mitton, Mr. Edward Axtens, and Mr. Charles Knowles—the last named singing at very short notice with much ability. Mr. Cunningham Woods conducted with care and skill.

THE Dulwich Philharmonic Society gave a performance of Mendelssohn's 'Elijah,' in the concert-room of the Crystal Palace, on the 3rd ult. The orchestra and chorus comprised 250 performers, and the choruses were sung with much spirit and good attack. The principal solo vocalists were Miss Esmé Atherton, Miss Lucie Johnstone, Mr. Lloyd Chandos, and Mr. David Hughes. Mr. Walter Hedgcock was at the organ and Mr. Arthur Fagge conducted.

MR. FREDERICK HOLLOWAY gave his eighth annual concert, at Brixton Hall, on the 8th ult., assisted by Madame Marian McKenzie, Miss Ruth Lamb, and Mr. Wilfred Cunliffe. The concert-giver was heard in several well-selected works, his rendering of Raff's spirited 'Caprice' being exceptionally well given, while a Concert Prelude and Fugue of his own composition was warmly received.

FOREIGN NOTES.

AUGSBURG.—Two interesting new works obtained a first hearing at a recent concert of the Oratorio Society, under the direction of Herr Wilhelm Weber—viz., a setting for chorus and orchestra of the 'Thirteenth Chapter of the First Epistle of St. Paul to the Corinthians,' by Carl Pottgiesser, and a symphonic prologue to Dante's 'Divina Commedia,' by Felix Woysch.

BARCELONA.—A most enthusiastic reception was accorded by a closely packed audience, on October 26, at the Novedades Theatre, to a new opera in four acts, entitled 'Euda d'Uriach,' the libretto by the distinguished Spanish dramatist, Angel Guimara, the music by Amadeo Vives, a young composer of very considerable promise.

BARMEN.—The opening of the concert season of the Allgemeine Concert-Verein was marked by two excellent performances of Handel's oratorio 'Saul' (Dr. Chrysander's version), under the direction of Herr Carl Hopfe, and with the co-operation of the municipal orchestras of Barmen and Elberfeld, and Mesdames Seyff-Katzmayr and Geller Wolter, Herr Brunt and Dr. Felix Kraus in the solo parts. The noble work produced a most marked impression on a numerous audience.

BERLIN.—Herr Engelbert Humperdinck, the composer of 'Hänsel und Gretel,' has been appointed a member of the Senate of the Berlin Academy of Arts and director of a *Meisterschule* for composition at that Royal Institution.

BUSSETO.—The organ in the Church of Roncole, the village in which Verdi was born, has just been restored gratuitously by Signor Tronci, the well-known organ builder of Pistoia, as an act of homage to the veteran composer.

DRESDEN.—At one of the Chamber concerts of Messrs. Petri, Spitzner, and Wille, last month, much interest was created by a new Quintet for pianoforte, violin, clarinet, horn, and violoncello, by Waldemar von Bausnern; a cleverly constructed and effective work.

HAMBURG.—A new opera, entitled 'Armor,' by Silvia Lazzari, a gifted young French composer, was brought out at the Stadt-Theater, on October 23, with marked success. Herr Ludwig Hartmann, the well known Dresden critic, considers it the most remarkable work, constructed on Wagnerian lines, which has come forward since the death of the Bayreuth master. The difficulties

presented by the score are, however, enormous, far surpassing, according to the same writer, even those offered by 'Tristan und Isolde.'

HEIDELBERG.—The first concert of the present season of the Bach-Verein, under the able conductorship of Professor Wolfmum, on October 28, was rendered commemorative of the 150th anniversary of the death of the great cantor, and included the performance of the 'Ode of Mourning' (in which Bach has utilised five numbers of his unfortunately lost 'St. Mark' Passion) and the 'Peasants' Cantata.'

LAIBACH.—Under the title of 'Nicolas Zrinisky,' an original operatic work was brought out at the National Theatre last month with much success. The composer is M. J. de Zajic.

LEIPZIG.—Considerable success was achieved by the recent performance of a new choral work, with orchestra, by Wilhelm Kleeefeld, entitled 'King Death,' a highly characteristic and melodious setting of an effective poem by G. Keller.

MANNHEIM.—Max Schillings's new opera, 'Der Pfeifertag,' was brought out at the Court Theatre, on October 28, with great success.

MILAN.—The first performance of Leoncavallo's new opera, 'Zaza,' took place at the Teatro Lirico, on the 10th ult., with good success. The work is divided into four acts, the composer being also the author of the libretto, which is, of course, founded upon M. Berton's drama. Signora Rosina Starchio was much applauded in the titular part and the performance generally was an excellent one.

MONTREUX.—At the first orchestral concert of the season a new symphonic poem, 'Scène funèbre,' by the Norwegian composer, Johan Selwer, was produced for the first time with considerable success.

NEW YORK.—The National Conservatory of Music has opened a prize competition for a symphony, an overture, and a violin or pianoforte concerto, the prizes offered being 300 dollars in the first-named and 200 dollars each in the two latter instances. The candidates must be natives of the United States and not above the age of forty.

PRESSBURG.—Beethoven's 'Missa Solemnis' is to be performed, in connection with the celebration of High Mass, at the Cathedral, on the 25th inst. The event will be the more interesting since it is believed to be the first occasion of a performance of the great work in association with the Roman Catholic liturgy.

ROUEN.—Madame Sanson, the recently deceased granddaughter of Boieldieu, has given directions in her will that her property at Boisguillaume, in the vicinity of this city, shall be used in future as a retreat for musicians and literary men, the sum of 700,000 francs having, moreover, been set apart by the testatrix for its maintenance.

STOCKHOLM.—At the initiative of the Ministry of Fine Arts a musico-historical museum has been founded in the Swedish capital, which already includes many interesting and valuable musical instruments and manuscripts, dating from the seventh century onwards.—Mr. Percival Garratt, a young English pianist, gave a concert, on October 25, in the Musical Academy, which attracted a large audience. Mr. Garratt's most important solo was Liszt's Concerto Pathétique. His programme also included Bach's A minor Fugue and pieces by Mozart, Chopin, Brahms, and Saint-Saëns. Mr. Garratt is giving concerts in Upsala, Gothenburg, Christiania, &c.

VEVEY.—The opportunity of hearing Schubert's famous song-cycle 'Die schöne Müllerin' for the first time at a public performance was afforded to Vevey audiences, last month, at a concert given by Frau Krafft, a well-known concert vocalist. The songs were given in the French version by M. Chassang, in which they were first made known to Paris audiences some two years since.

WEIMAR.—In celebration of the anniversary of the birth of Franz Liszt, a most successful concert was given, on October 22, by Mr. Frederic Lamond, the programme consisting exclusively of works by the late pianist-composer.

WIESBADEN.—Three 'Slavonic Intermezzi,' by the talented composer, Edmund Uhl, were produced, for the first time, at one of the recent Symphony Concerts, under Herr Lüstner's direction, and received with great favour.

WÜRZBURG.—A new oratorio, 'The Legend of St. Boniface,' by Johann Diebold, was performed recently by the Choral Association, producing a highly favourable impression. An excellent reception was also accorded to Philipp Scharwenka's 'Sakuntala,' a choral work, which was produced for the first time last month by the Royal Musik-Schule, under Dr. Kliebert's direction.

CORRESPONDENCE.

ST. MICHAEL'S COLLEGE, TENBURY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It was, perhaps, natural in the delightful description of St. Michael's College, which appears in your interesting journal, that you should give only the names of some of the boys who, after being educated there, entered the musical and clerical professions; but in these patriotic days it is as well to remember that the dear old College has supplied both the Navy and Army with officers. As an old St. Michael's boy, if my memory serves me well, four of my schoolfellows entered the Navy and Marines and one the Army—doubtless many more have done so since my time. I myself passed straight into the service from the College without any intermediate cramming. I mention this in the interests of the school, for I have no pretensions to more than very ordinary abilities, so that parents who intend their boys for either of the services should not be deterred on account of the high musical reputation of the College from having them educated there. On the contrary, they will best serve their own interests, their boys' interests, and the interests of music by doing so; for I feel sure that no boy trained there ever left the school without having acquired at least a taste for the highest forms of musical art.

I respectfully suggest to the Warden that he should start a branch of the Navy League at the school. The age for entry into the Navy in future will about correspond with that at which voices usually break.

Yours, &c.,

ARTHUR HAVERGAL,
Commander, R.N.

November 17, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BOGNOR.—The second session of the Subscription concerts opened, on the 7th ult., at the Assembly Rooms. The programme included Wagner's 'Siegfried Idyll' and 'The entry of the Gods into Valhalla,' the 'Marche Solennelle' and the 'Casse Noisette' Suite of Tchaikowsky; besides the Harvest Dance from German's Suite 'The Seasons,' the Scherzo and Nocturne from Mendelssohn's 'Midsummer Night's Dream' music, and various pieces of an equally high order, played by the string band of the Royal Marines, under the direction of Lieut. George Miller. The vocalist was Madame Ada Loaring, who met with much success. Mr. W. H. Davies accompanied.

BOX (WILTS).—That the people in rural parts of the South of England will appreciate good music, if they have the opportunity of hearing it, was more than ever proved in this country village on October 29. The programme, containing excerpts from the chamber works of Bach, Beethoven, and Schumann, together with solos and vocal quartets of unusual interest, was arranged by the Rev. B. Everett, and he was assisted in the performance of it by well known enthusiasts of the neighbourhood. Miss Carey, of Bath, was the vocalist, and Miss Grace Tollemache, a brilliant amateur violinist, led the quartets, acting as well as solo instrumentalist. Admission to the concert was entirely free, a fact which is to be commended, and there was a very large and enthusiastic audience of village folk.

BRADFORD.—Miss E. A. Atkinson gave a concert at the Church Institute, on the 2nd ult., when she played with much taste and skill Grieg's Sonata (Op. 36) and Mendelssohn's Variations Concertantes—both for pianoforte and violoncello—with Mr. George Schott; she also gave Schumann's 'Kinderscenen' and pieces by Chopin, Brahms, and Strauss. Miss Lillie Wormald was the vocalist.

BRIGHTON.—The first performance in this town of Coleridge-Taylor's popular cantatas 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' was given by the Brighton Sacred Harmonic Society, on the 8th ult. The choir sang with much steadiness and as if in full sympathy with the beautiful choruses, and the refined and delicate orchestration was admirably played. The solo vocalists were Madame Elvey, Mr. Whitworth Mitton (who was especially good), and Mr. John Sandbrook. Much credit should be given to the conductor, Mr. Robert Taylor, for the admirable manner in which he had trained his forces. The Society will, later in the season, give 'Judas Macabæus' and Parry's 'Judith.'

CLARE (SUFFOLK).—A new choral society has just been formed here, entitled the 'Clare Musical Society,' the president being the Rev. J. M. Vatcher; the secretary, Rev. C. Cartwright; and the conductor, the Rev. T. Normandale. The Society already numbers over thirty members.

DONCASTER.—Messrs. George and Bromley Booth gave the first of their series of Subscription concerts, in the Corn Exchange, on October 25. The vocalists were Madame Medora Henson, Madame Marian McKenzie, Mr. Henry Plevy, and Mr. Plunket Greene, the last-named artist creating a *furore* by his artistic and characteristic rendering of several Irish songs. Mr. George Booth's pianoforte solos comprised Raff's 'La Fileuse,' a Gavotte by Schelling, and Tausig's Paraphrase on a Valse by Strauss; Mr. Bromley Booth's contributions on the violin being Fantaisie Caprice (Vieuxtemps), Romanza (Kes), and Rigaudon (Raff). Encores were the order of the evening.

DURBAN (SOUTH AFRICA).—The Orchestral Society finished its season on October 13, the occasion being a farewell concert to the founder and conductor, Mr. J. Frank Proudman, who produced a new Suite for organ (Mr. R. H. Macdonald) and strings of an exceedingly attractive nature. The programme also included Mendelssohn's D minor Concerto, the soloist being Mrs. D. MacColl. The vocalists were Mrs. J. F. Proudman, Miss Aldwyth Bond, Mr. G. C. Macfarlane, and Mr. John Fellows, and instrumental solos were given by Mr. Charles Bell (oboe) and Mr. F. C. Hollander (flute).

ETON.—A concert was given in the Drill Hall, Eton College, by Miss Lucy Stone and Miss Georgina Dupuis, on the 13th ult., when the programme included Mendelssohn's Trio in C minor and Professor Stanford's Irish pieces for violin and pianoforte. Miss Stone played Beethoven's Romance in F for violin, and Miss Dupuis contributed songs by Grieg and a set of five songs by Charles Willeby, entitled 'Hawthorn and Lavender.' Miss Gwendolyn Toms was the pianist and Mr. Arthur Williams, violoncellist. A second concert was announced for the 27th ult.

HAMILTON (ONTARIO).—Messrs. J. E. P. Aldous and A. G. Alexander announce a series of Monday Chamber concerts, of which the first took place on the 12th ult. The programme included Saint-Saëns's Variations for two pianofortes on a theme by Beethoven, Bach's Concerto in C minor for two pianofortes and quartet, Mendelssohn's Trio in C minor, a group of pianoforte solos by Saint-Saëns, Leschetitzky, and Paderewski, and some songs.

HANHAM (BRISTOL).—At the Congregational Church, on the 12th ult., Rossini's 'Stabat Mater' and Mendelssohn's 'Hear my Prayer' were given by a choir of forty voices, conducted by Mr. F. A. Wiltshire (organist and choirmaster of the church). Miss Edith Evans, Miss Ada Bennett, Mr. E. T. Morgan, and Mr. E. C. King ably sang the solo music, and Mr. Walter Maker presided at the organ.

HEBDEN BRIDGE.—The Hebdon Bridge Choral and Harmonic Society opened its eighteenth season on the 13th ult., when Gounod's 'Faust' was performed, under

the conductorship of Mr. John Bowling. The soloists were Madame Adelaide Mullen, Mrs. G. E. Baines, Mr. Henry Beaumont, Mr. John Browning, and Mr. Rowland Hoyle. The band and chorus consisted of upwards of 100 performers, and were fully efficient.

SYDNEY (N.S.W.).—The Philharmonic Society's concert of October 11 was made memorable by the production, for the first time in Australia, of Verdi's Requiem and a highly meritorious performance was given of this fine work by the chorus and orchestra of the Society. The orchestra, led by Mr. Rivers Allpress, was especially good, and the chorus singing, on the whole, distinctly creditable. A fully efficient quartet of soloists was found in Miss Jessie King, Miss Edith King, Mr. Edgar Fulton, and Mr. W. T. Colyer, and Signor Hazon, who conducted with care and ability, deserves much credit for the adequate presentation of this noble work.

TEIGNMOUTH.—A concert was given in the Assembly Rooms, on the 1st ult., by Miss Violet Haymes, who gave Sinding's 'Frühlingsrauschen' and other pieces with much skill. She was assisted by Madame Beatrice Langley, whose violin solos were enthusiastically received; Miss Daisy Campbell, a young soprano, who displayed an excellent voice and much vocal ability; Miss Harvey, Mr. Douglas Granville, and Mr. Norman Kendale.

WATFORD.—The annual Festival at the Union Chapel was held on October 26, the choirs consisting of St. Mary's, Christ Church, and St. James's. The service was fully choral throughout, and the anthem was 'While the earth remaineth' (J. H. Maunder). Much credit is due to Mr. W. Kempster (who officiated at the organ) for his excellent training of the choirs.—Hiller's 'Song of Victory' and Schubert's 'Song of Miriam' were performed at Beechen Grove Chapel on the 14th ult. The solos were undertaken by Miss Amy Sargent, and the choruses were efficiently rendered by the chapel choir, under the direction of Mr. F. G. H. Moore. Mr. H. W. Pierce officiated at the organ, and Mr. W. R. Maxwell contributed 'If with all your hearts' and 'Be thou faithful unto death.'

WELLINGTON (NEW ZEALAND).—Mr. Alfred Bunz, of St. Luke's Church, Christchurch, gave a successful organ recital, at St. Paul's Pro-Cathedral, on September 11, when there was a large attendance. The programme comprised selections from the works of Beethoven, Bach, Mendelssohn, Guilman, Grison, Stainer, and Hoyte, notable features being Mendelssohn's First Sonata and Bach's Prelude and Fugue in C. Mr. John Prouse was the vocalist.

ANSWERS TO CORRESPONDENTS.

AN OLD SUBSCRIBER.—Mr. Dannreuther, in his 'Musical Ornamentation' primer (Part I., p. 165), prints out in full the identical shake concerning which you are in doubt (Bach's Fugue in D minor, Book I., No. 6), thus:—



He states that this is a case which comes under the rule, 'melodic outlines must not be blurred'—as they would be if the shake were started with the accessory. We are afraid that some authorities must be classed as unauthorised authorities.

L. R. A. M.—Mr. Dannreuther—who is really an authority on the subject of the proper interpretation of these signs that seem to be the despair of more than one fair reader—says ('Musical Ornamentation' primer, Part I., p. 168): 'Shakes upon a long note which is tied on to a shorter note of the same pitch, stop before the latter, without stress and without closing notes.' The shake begins with the main note. (Bach's Prelude, Book I., No. 16, bars 1, 3, 7, and 11.)

AN OLD READER.—(1) There is, so far as we know, no book on the subject of hymn-tunes: a history of their growth and development is greatly needed. The article 'Hymn-tunes' in Stainer and Barrett's 'Dictionary of Musical Terms' may prove suggestive to you. (2) The hymn-tunes of the late Rev. Dr. J. B. Dykes, in a collected form, are not yet published, but the volume is in preparation.

G. W. F.—Choral settings of words by Samuel Taylor Coleridge are as follows: 'The Knight's tomb' (Stanford), 'If love be dead' (Wood), 'Up, up, ye dames' (W. Macfarren, Leslie, and Bendall), 'Hear, sweet spirit' (Smart), 'If I had but two little wings' (Hubert Parry), 'A sunny shaft did I behold' (C. H. Lloyd), and 'I asked my fair, one happy day' (Champaney).

INQUISITIVE.—We can recall two instances in vocal music of all the notes of the scale being sounded together in one chord: (1) Sir John Stainer's eight-part anthem, 'I saw the Lord,' at the beginning of bar 4 from the end of the first movement; and (2) in R. L. de Pearsall's Madrigal (in eight parts), 'Great God of Love,' bar 33, first beat.

G. C.—The best and most complete edition of Schubert's Lieder is that edited by Max Friedlaender and published by Peters, of Leipzig, in seven volumes. This edition has German words only, but it is invaluable for your purpose—that of study, as well as for practical use.

PIANOFORTE.—(1) Arensky has written one other pianoforte trio in addition to that in D minor; (2) Some pianoforte trios by modern composers are those by Saint-Saëns, Widor, Lalo, Rachmaninoff, Martucci, Nawratil, Tschaikowsky, Napravnik, Stanford, and Davies.

CHOIR-TRAINER.—(1) Try the 'Speech in Song' primer by A. J. Ellis, which exhaustively treats the subject of singing consonants as well as vowels. (2) 'Sight-singing Studies,' by Dr. W. G. McNaught (4 books), and 'Five Minutes' Exercises,' by Mrs. Marshall (Novello).

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BASSO.—So far as we know appointments of lay-clerks in Australia are at present unknown.

FUGA VI.—See reply to 'An old Subscriber.'

J. H. B.—See answer to 'An old Reader.'

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WE ARE BUT STRANGERS HERE.

2.

What though the tempests rage?

Heaven is our Home;

Short is our pilgrimage,

Heaven is our Home.

And Time's wild wintry blast

Soon shall be overpast,

We shall reach Home at last;

Heaven is our Home.

3.

There at our Saviour's side

Heaven is our Home;

May we be glorified;

Heaven is our Home;

There are the good and blest,

Those we love most and best,

Grant us with them to rest;

Heaven is our Home.

4.

Grant us to murmur not,

Heaven is our Home.

Whate'er our earthly lot,

Heaven is our Home.

Grant us at last to stand

There at Thine own Right Hand,

Jesu, in Fatherland:

Heaven is our Home! Amen.

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mf *f*
Crown Him the Vir - gin's Son, The God In - car - nate born, . .

BASS.
mf *f*
Crown Him the Vir - gin's Son, The God In - car - nate born, . .

f *mf*

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(1)

Whose Arm those crim-son tro - phies won, those crim-son tro - phies

Whose Arm those crim-son tro - phies won, those crim-son tro - phies

Whose Arm those crim-son tro - phies won, those crim-son tro - phies

Whose Arm those crim-son tro - phies won, those crim-son tro - phies

dim. won Which now His Brow a - dorn :

dim. won Which now His Brow . . a - dorn :

dim. won Which now His Brow a - dorn :

dim. won Which now His Brow a - dorn :

dim. *p* *senza Ped.*

p Fruit . . of the mys - tic Rose, As of that Rose the *mf*

p Fruit . . of the mys - tic Rose, As of that Rose the *mf*

p Fruit . . of the mys - tic Rose, As of that Rose the *mf*

p Fruit . . of the mys - tic Rose, As of that Rose the *mf*

Ch. soft 8 ft.

(2)

p *cres.*

Stem ; . . The Root whence mer - cy ev - er flows, the Root whence mer - cy ev - er flows, The

p *cres.*

Stem ; . . The Root whence mer - cy ev - er flows, the Root whence mer - cy ev - er flows, The

p *cres.*

Stem ; . . The Root whence mer - cy ev - er flows, the Root whence mer - cy ev - er flows, The

p *cres.*

Stem ; . . The Root whence mer - cy ev - er flows, the Root whence mer - cy ev - er flows, The

Horn Sw. Ch.

p *pp*

Babe of Beth - le - hem, the Babe of

p *pp*

Babe of . . Beth - le - hem, the Babe . . of .

p *pp*

Babe of Beth - le - hem, the Babe of

p *pp*

Babe of . . Beth - le - hem, the Babe of . .

Gt. p *Ped.*

rall.

Beth - le - hem.

rall.

Beth - le - hem.

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